DWB

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PETER GRIMWADE - The Final Interview

P.O.Box 1015, BRIGHTON BN2 2YU

IT'S BEEN a hectic couple of months at D W B, what with May's 48-page special issue and the 'The Power of the Daleks Photonovel' reprint, not to mention the regular issues. Last month (#78) therefore saw more than its fair share of bloopers which I'd like to put right here. Firstly David Blaise of 'The Friends of Doctor Who' in America asks us to point out that the event recently attended by Sophie Aldred and Tom Baker was the club's own 'Day With the Doctor' in Baltimore, and most certainly not the fiasco that was TimeLord '89 held last September in Baltimore. Also in the Who news section, we ran some quotes by a potential 'Doctor Who' independent producer who we forgot to name, and he was of course Terry Nation. Next, the Space City 'Blake's 7' convention which we covered on page nine was run by the fan club Avon, not Horizon, and finally the letters page did not end abruptly on page five but is actually concluded on page eighteen. Sorry for those mistakes and any which may occur this issue, but we should be back to normal by our eightieth (eightieth?!!) issue next month.

Finally this month, we have been asked by various retailers to point out that the shop price for the Photonovel is £3.30. The price stated on page 31 of the Photonovel is intended for people who have already purchased their copy but wish to buy a second - so please don't accuse the shops of overpricing, because they aren't!

Hopefully a more positive editorial column next issue... GARY

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CINEMA VERITY HOT FAVOURITES FOR INDEPENDENT 'WHO PRODUCTION

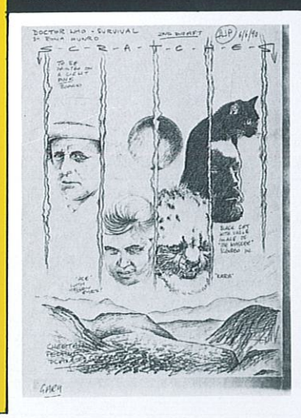
FOR THE FIRST TIME in months the future for 'Doctor Who' is starting to look very promising indeed.

At the beginning of June Ceefax - the BBC's teletext service - confirmed that, from now on, the series will be made by an independent producer, and that further news will be made available once known.

OFFICIAL

This story was also covered on ITV's own Oracle service, but the coverage on the BBC's is an indication that an official announcement will be made, the date now being set for the end of July.

Furthermore it is now known that BBC Enterprises have abandoned any plans for Coast to Coast to produce the series since the film is no further to being realised than it was in 1987 when it was first revealed that the company had bought the screen rights to the series.



HINCHCLIFFE INPUT ?

The focus now is on Peter Cregeen's favourite choice, Cinema Verity, run by original **Doctor Who** producer Verity Lambert. Another popular ex-producer, Philip Hinchcliffe, is employed by the company.

While Verity Lambert herself will neither confirm or deny the situation, it is believed the continued stalling is a result of the BBC and Cinema Verity ironing out the small print of the former's terms for **Doctor Who**'s independent production. Initially Cinema Verity withdrew their bid after the BBC insisted that Sylvester McCoy would be part and parcel of the package which the incoming company would inherit, but since then pressure from various companies has forced the BBC to review the situation to the point where it is now common knowledge that Sylvester is unlikely to return to the rôle, as indeed the actor has suggested.

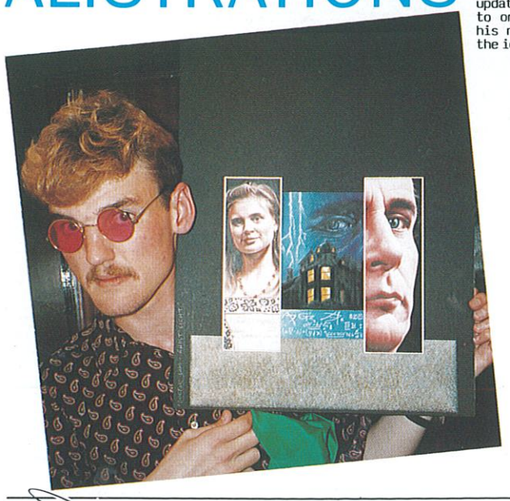
Hopefully an agreement of the terms between the BBC and whoever is eventually assigned to produce **Doctor Who** has been reached by now enabling an announcement to be made, this time on schedule...

CHRISTOPHER BARRY, David Maloney, Nicholas Courtney, Eric Saward, Janet Fielding, Ian Levine and Val McCrimmon were among the mourners at the funeral of Peter Grimwade, who passed away on May 15th. **Special Feature: Pages 14 - 16...**

***ANTHONY STEVEN,** author of The **Twin Dilemma** (Colin Baker's debut 1984 adventure) died recently.

'ALISTRATIONS'

BBC VIDEO relaunch the complete versions of 'The Brain of Morbius' (in individual episode format) and 'The Five Doctors' (in its original 90-minute edition - minus Children In Need updates!) on July 2nd, both adorned with striking new covers by Alister Pearson who we bumped in to on his way back from collecting his paintings from B B C Enterprises. He also had with him his new 'Ghost Light' work which he was taking to W.H.Allen and a rough for 'Survival' (above), the idea of the Master's head merging with the cat having since been dropped. (Concepts: Alistrations)



BRIEFLY...

BSB are expected to announce a special "**Doctor Who** Season" of stories to run concurrently with the present batch of stories. Once again we hope to have full details next issue...

W.H.ALLEN have had to rearrange their **Who** schedule yet again due to manuscripts arriving late. The running order for Season 26's novelisations will now be **Ghost Light** in August (cover opposite), **Survival** in September and the remaining two stories - **Battlefield** and **The Curse of Fenric** in October and November, dependent on whichever is completed first. The books will now be published the third Thursday in each month, and with the release of **Remembrance of the Daleks** in June, the two month hiatus has now been and gone, earlier than orginally scheduled.

TITAN Doctor Who Script Books have been put on hold for this year. Three new titles were to have been released but have been blocked by the BBC pending the series' future.

METRO MUSIC's much-hyped square compact disc of **Doctor Who** music - Variations on a Theme - faces possible legal complications by CD manufactureres Phillips, who claim that Metro's square version - achieved simply by cutting a conventional round disc - is an infringement of their copyright!

EASTENDERS on May 31st had a truly nostalgic line-up of acclaimed **Who** personnel with Barry Letts directing and Michael Ferguson as executive producer. Oh, and Gary Downie was location manager. Meanwhile Michael Briant has been wasting his directorial talents down at't Woolpack with Fraser Hines.

CHRIS BARRY, David Maloney, Eric Saward, Nicholas Courtney, Janet Fielding, Ian Levine and Val McCrimmon were among the mourners at the funeral of Peter Grimwade who passed away in May. (See pages 14-16)

A NEW Doctor Who boardgame called Battle for the Universe was released in June, retailing at around £12.

IF you find that your monthly fix of DWM just isn't enough, you'll be delighted to hear the magazine will be out every four weeks from issue 164, meaning 13 DWMs a year instead of 12!

ANTHONY STEVEN, the author of Colin Baker's heavily re-edited debut adventure **The Twin Dilemma,** passed away in May.

MYSTERY surrounds the near identical publication in CT and DWM of the proposed **Doctor Who** video line-up for 1991. BBC Video are adamant that nothing has yet been confirmed for 1991, and won't be for some time yet - indeed, **The Web Planet** and **The Dominators** has only just been officially cleared for release this autumn. On researching the matter further, it transpires that the list stems from one that was left lying around the BBC shop in Newcastle, yet the manager of the shop maintains that although he is constantly asked by fans about forthcoming releases, he never knows what is coming out further than the next month. Therefore it is likely the list was a hoax, but for those interested...(Feb)**Krotons/Deadly Assassin,** (Apr)**Keys of Marinus/ City of Death,** (Jun)**The Mutants/Masque of Mandragora** and (Sep)**Robot/The Claws of Axos.** What we can confirm, of course, is that the six-parters will again be luxuriously spread over two tapes!

AT GALAXICON in May (see page 19) Sylvester stunned the audience by revealing that he is "...fed up with waiting(for an announcement of the show's future)" and that he is moving on to other things. Fellow guest Julian Glover declared he was offered the rôle of the Doctor after Jon Pertwee left. The convention raised £1100 for charity.

SYLVESTER McCOY and Sophie Aldred have teamed up again, this time with K9, for a BBC schools programme called Search Out Science in an episode which will take the children's audience on a tour of the galaxy. Sylvester's new play Temptation opened in June at London's Westminster Theatre.

HEINEKEN have an advert which started ariring on ITV on 11th June which shows two men sitting on a park bench, one of them drinking the famous lager. He then gets up, discards his empty can and walks into a singing loo which promptly dematerialises complete with "wheezing, groaning" noise. The ad ends with the caption: "Only Heineken can do this".

QUOTE OF THE MONTH: Coast to Coast producer Peter Litten speaking about his **Doctor Who** movie schedule to John Freeman in issue 162 of DWM: "Clearly there has been a delay..."

IT's rumoured that JNT is one of the presenters of a Radio Sussex show called Glitz & Bitz which is hosted by two anonymous Hinge & Bracket type characters who bitch about showbiz personalities.

If you heard of a magazine, concentrating on all conceivable aspects of DOCTOR WHO, from interviews with the stars, through top-class fiction, to the very best in fun entertainment and beyond, generously illustrated with original photographs and artwork, would you believe it?

S . E . C . O . N . D

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CHEQUES/POs payable THE WHONATICS

MEMORY CHEATS 'The Brain of Morbius'

"CAN DOCTOR WHO get any better?" is a question many fans are asking themselves as Season 13 draws to a close. Certainly, I don't see a way how this season's stories can be bettered, but I hope they will be at least matched in Season 14.

The direction Philip Hinchcliffe and Robert Holmes are taking the series in is undoubtedly a controversial one, but it is, I feel, the right one if **Doctor Who** is to continue to grow and develop. There were shades of what we could expect evident in Season 12, with **The Sontaran Experiment** and **Genesis of the Daleks** both relying heavily on a gritty realism we saw only flashes of in the Pertwee years. **Genesis** especially seemed to be the sort of adult drama most fans have always longed for, since the sheer unfettered potential of **Doctor Who** is too great to be restricted by a Saturday tea-time programme which is still half aimed (by the BBC, at least) at the under-12s.

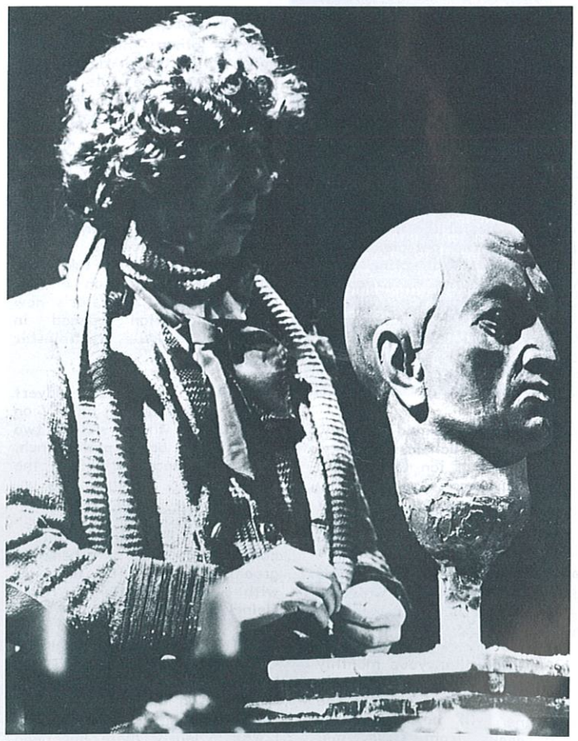
Doctor Who's flexibility comes from what I think is a basic **lack** of any grand 'purpose' for the programme. Although conceived as Sydney Newman's semi-educational travels through Time and Space, the series offers the opportunity to be **anything** and **everything.** It can be pure science fiction, historical drama, fantasy, political drama, war story or horror. The TARDIS is the key to every possible scenario in the writer's repertoire, and in 13 years **Doctor Who** has scratched but the surface. Even in another 13 years, I refuse to believe **Doctor Who** will have scratched even a fraction of the avenues open to it - there will always be things that have never been tried and I think the series will never have "had its day".

The current "strand" is no real secret. Holmes and Hinchcliffe have taken the gothic horror of 40 years of SF and horror films and grafted them onto the series with stunning success. **Terror of the Zygons** and **The Android Invasion** both draw in varying degrees on **The Invasion of the Body Snatchers;** with **Planet of Evil** we saw a clever re-interpretation of **Forbidden Planet; Pyramids of Mars** found a science fictional 'explanation' behind virtually every mummy movie; while the first two episodes I've seen of **The Seeds of Doom** suggest Robert Banks Stewart has been watching **The Thing From Another World** more than a few times! And then there is **The Brain of Morbius...**

The opening of the story was something of a red-herring, with the Mutt staggering around until it fell victim to Condo's own particular brand of surgery. Initial fears gripped me - surely no-one would write a sequel to **The Mutants,** I thought! But it soon became obvious that Robin Bland was presenting us with a clever re-working of the **Frankenstein** legend - not the legend of Mary Shelley's book, but rather the cinematic prodigy it spawned. But to say that that is all **Morbius** is would be selling it short. **Frankenstein** is just the starting point, and it is Morbius himself who sets this story apart from the usual 'Scientist builds monster; Monster goes beserk; Monster kills scientist' scenario.

The first scenes of episode 1 established the locations of the story. We saw the lightning-wracked surface of Karn - a nightmare landscape of deep fissures torn out of the rock, with a fine attention to geological detail (e.g. the hexagonal basalt rock formations). Solon's castle and laboratory were beautiful examples of the sort of rampant gothic architecture any self-respecting **Dracula** film would be proud of, while the Sisterhood's caves were suitably dank and eerie.

One thing that **Morbius'** locations share with the Universal horror films of the 1930's is a very claustrophobic atmosphere, which is emphasised by subdued lighting. Considered logically, virtually all of the locations we see (the castle and the surface) should be vast, but the ever-pervading darkness hems us in so they are all as confined as the Sisterhood's caves. This is evident when the injured Mutt stalks through the rocky mini-caverns, or



when the concept is subtly implied by Sarah's temporary blindness (surely the ultimate claustrophobia for a previously sighted person) as she stumbles around inside a castle which even we can see very little of. Unfortunately, the model sets used for the wider shots of the castle and the spaceship graveyard left a lot to be desired, and it was a relief they were seen only briefly (I hope I will never again be expected to accept a pile of broken hairdriers as a virtual fleet of spacecraft!).

Philip Madoc excels as Solon, undoubtedly a brilliant man, yet one driven beyond all bounds of morality by a personal desire for revenge and the reflected glory the resurrected Morbius will bring him. He retains from his former life the ability to exude charm as he invites the Doctor and Sarah into his home, but he can then almost casually order Condo to kill Sarah simply because he has no use for her. Condo himself draws not only on Igor, but Quasimodo as well, with Sarah as his rather unwilling Esmerelda. He has suffered much at the hands of Solon and clearly hates him, yet can do nothing for fear of never getting his arm back again. Solon and Condo actually make a surprisingly amusing black comedic double act, such as when the former catches his servant skulking around the castle and admonishes him like a naughty schoolboy: "You've been looking for that arm again", he accuses, a statement so morbid yet delivered so matter-of-factly as to be hilarious.

The entrance of the Doctor and Sarah was one of amusing familiarity, with she blaming the TARDIS and he (rather vehemently) the Time Lords. It is unclear as to precisely why the Gallifreyans intervened and diverted the ship. Possibly they knew of Morbius' survival, but being rather embarrassed about cocking up the execution they decided to let the Doctor do their dirty work, or maybe they **did** send the Doctor to investigate the problem with the Elixir ?

After Harry left, I did have some worries as to how Sarah would cope on her own and if something akin to her relationship with the Third Doctor might take the place of the intrepid(!) trio of Season 12. Sarah is now no mere dumb cipher and she displays a pleasing degree of initiative (such as when she secretly pours away the drink Solon gives her). Although I think tying up the Doctor with a single companion is not the best approach, Tom Baker and Lis Sladen now have a very pleasing on-screen rapport. One can believe they have been travelling with each other for so long and survived so much together. Take the incredibly moving scenes in which it seems Sarah has lost here eye-sight. His words are hopefully cheerful, yet his expression conveys the horrible enormity of what he thinks he has got her into, while the fact that he is even prepared to turn to Solon for help testifies to what I would unashamedly say is his deep love for Sarah as a friend and companion. Her own attempts to joke her way out of breaking down herself were truly heartrending, more so because it was some time before we knew she was alright.

Morbius, overall, was a curious character, since we learnt so much about him long before seeing anything of him (so much so that the final appearance of the ranting "chop suey" was a bit of a clichéd disappointment). Throughout episode 1 the image builds up of the cruel and power-hungry Time Lord who attempted to steal the Elixir as part of his quest to rule Gallifrey. He drew around him all the "scum of the galaxy", as an army which the Time Lords eventually defeated on Karn, apparently laying waste to most of the planet in the process. Just think about the sheer horror that war must have been - not for Morbius and his rabble the 'Hand of God' intervention of **The War Games,** but rather a bloody and devastating battle unparalleled in Universal history. Again this brings into doubt the accepted image of the Time Lords - previously it was thought methods like these were beneath them, but it seems such mundane military endeavours are their final resort once all their psionic magic tricks failed them.

Even now, there are shades of the old mystique surrounding the Time Lords, but this nice safe facade is being steadily eroded as we encounter more and more individual Time Lords whose personal morality and values suggest anything but the aloof and god-like entities first hinted at in **The War Games.** The original Meddling Monk now sits very uncomfortably alongside the likes of the Master and Morbius, while even the 'official' Time Lords (i.e. those on Gallifrey) are showing chinks in their previously gleaming armour - the shine of angelic non-intervention giving way to the rust of selfish self-interest and self-preservation. Perhaps it is time for a story set on Gallifrey to open this can of worms once and for all...

The exact dating of the Rebellion in relation to the Doctor's own life are vague, but I feel sure enough to hazard a guess. As he passed out under the influence of Solon's drug, the Doctor claimed he felt the presence of Morbius' mind - not just "another Time Lord", but specifically Morbius (although it takes him some time to recognise Solon's model). This suggests that the Rebellion took place during the Doctor's own lifetime, and perhaps **this** is the **real** reason behind his leaving Gallifrey with Susan all those years ago. His excuse in **The War Games** of being bored is tenous at the best of times, and now we have a more rational explanation: that he left at a time of great political upheaval and danger, for the safety of both himself and his grandaughter. The Doctor's comment prior to the mindbending bout that he is "no-one special", also suggests that he was not then a prominent member of Time Lord society, and him having been simply a technician or scientist is much more plausible (more so bearing in mind his claims in the Hartnell era that he made the TARDIS himself).

The Sisterhood of Karn are, unfortunately, the one fly in this entire jar of ointment. On the one hand, it is nice to discover a race equal to the Time Lords in mind powers (although their extreme paranoia suggests they do not have quite the same intellectualism), but, unfortunately, the general appearance and behaviour of the Sisters impresses nothing more than the image of a gang of rather embarrassihg and wrinkly ageing hippies. All the frenzied prancing around and spitting of "Death! Death! Death!" at every opportunity renders them silly rather than chilling - far better to have put them in undecorated habits and have them drifting around rather ethereally, instead of making a bid to out-prat Pan's People.

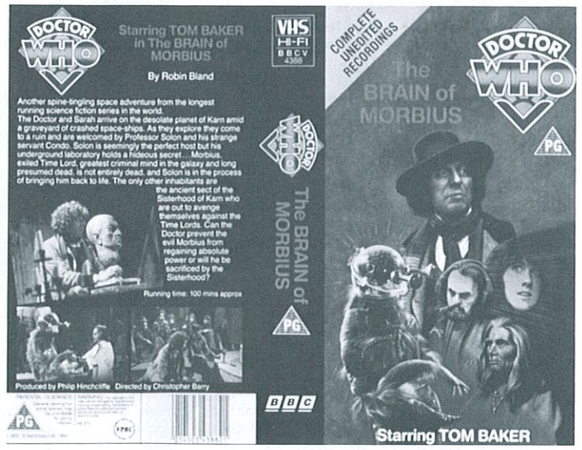
At first it seemd magic was a quick and easy explanation of the Sisterhood's powers and the source of the Elixir itself, but Mr.Bland seems to be made of more imaginative stuff. The Sisters are "the Servants of the Flame", but the Doctor makes it clear that it is a natural phenomenon that will burn for millions of years, thus aiming a subtle side-swipe at the religious mumbo-jumbo they have attached to a mere quirk of nature. It was also a relief when the Doctor pointed out that the Time Lords use the Elixir only very rarely and are content with their own thirteen-body life-cycle, without craving the true immortality of the Sisterhood.

While it could have been given a less corny name, the mind-bending bout made a pleasingly original alternative to simply having the Doctor lash up some device or other to defeat Morbius. Of course, mental wrestling does not look too dramatic (unless done a la **The Three Doctors),** so we were treated to a few stills of the previous three Doctors, as well as various members of the current production team. These, I think, we must take to be Morbius's past incarnations rather than the Doctor's, since his lifecycle now seems complicated enough as it is.

Even as this story drew to a close, again the series has come under attack from Mrs.Whitehouse. This is hardly surprising considering that it is certainly more overtly violent than the **Doctor Who** of, say, two or three years ago. If **Doctor Who** is to carry on along the path Philip Hinchcliffe and Robert Holmes have taken it, changes to its presentation must be made.

Sadly, I don't think this **can** go on much longer. I think we'll have just one more glorious year, and then Bloody Mary and her cronies will have their way. What the series needs now, more than anything, is to shed its "children's show" trappings once and for all. There needs to be a gradual shift to 50-minute episodes and a later timeslot - ideally Wednesday at 8.10, where **Survivors** was placed. The Saturday early-evening slot was fine for the first eleven years, but the show has outgrown it and must either move on or calm down. If neither happens, I can't predict a rosy future. There will be occasional peaks, but it will keep getting forced back into troughs.

NICK COOPER (age 9½!)


DOCTOR WHO
Starring TOM BAKER in The BRAIN of MORBIUS
By Robin Bland
Another spine-tingling space adventure from the longest running science fiction series in the world.
The Doctor and Sarah arrive on the desolate planet of Karn amid a graveyard of crashed space-ships. As they explore they come to a ruin and are welcomed by Professor Solon and his strange servant Condo. Solon is seemingly the perfect host but his underground laboratory holds a hideous secret... Morbius, exiled Time Lord, greatest criminal mind in the galaxy and long presumed dead, is not entirely dead, and Solon is in the process of bringing him back to life. The only other inhabitants are the ancient sect of the Sisterhood of Karn who are out to avenge themselves against the Time Lords. Can the Doctor prevent the evil Morbius from regaining absolute power or will he be sacrificed by the Sisterhood?
Running time: 100 mins approx
Produced by Philip Hinchcliffe Directed by Christopher Barry
VHS HI-FI BBCV 4306
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COMPLETE, UNEDITED RECORDINGS
DOCTOR WHO
The BRAIN of MORBIUS
PG
Starring TOM BAKER

*	STAR * RATINGS		*
SCRIPT	****	COSTUMES	***½
ORIGINALITY	****	ADVERSARIES	****
DIRECTION	****	SPECIAL EFFECTS	****
ACTING	****½	MUSIC/SOUND EFFECTS	***½
SETS	****	OVERALL STORY	****

TOTAL = 79%

POWER PHOTOS PROOF OF TROUGHTON'S VERSATILITY

Sean Gibbons, Ireland (17-5-90)
MANY THANKS to Dave Baston and all at DWB and TV Zone for the superb colour photographs from 'The Power of the Daleks'.

A Godsend, and the icing on the cake of your brilliant **Power of the Daleks Photonovel.** What excellent pictorial references for Patrick Troughton's classic entrance these invaluable photos are. The cover shots chosen for the cover of DWB#77 are magnificent.

Together with the telepics from the photonovel, these newly revealed pictures depict a momentous event in the history of **Doctor Who** previously almost forgotten - the first metamorphosis of the Doctor in his intriguing new form, immediately pitted against his arch foes the Daleks. These photos reinforce my belief that this story (and by association **The Evil of the Daleks**) is in the undoubted top rank of the series, alongside both **The Daleks** and **The Genesis of the Daleks.** It may even surpass them overall in that here the Daleks are portrayed as intelligent, devious beings - on a par with the ever-fascinating new Doctor himself - and on a scale now rarely seen.

In **Genesis of the Daleks,** Davros appeared to be the most dominant - portrayed virtually as the first Dalek - until at the epic finalé when the true Daleks emerge as independent, uncontrolled and self-willed creatures - even though biologically and mechanically programmed. In **Power,** as in **Genesis,** Daleks are unknown quantities to the native protagonists, even to the Doctor's companions (save Sarah, who did not previously witness their total threat in her narcotic state on Exxilon). It is the Doctor who must alert those at first ignorant of their evil. In both stories he has previous knowledge of Daleks, unheard of by anyone - the metal 'key' from **Power** and his foreknowledge of as yet unrecounted Dalek defeats in **Genesis.** Such similar subtle storytelling devices suggest how effective **Power** must have been 23½ years ago.

These abound: Unarmed (as well as armed) Daleks; devious cunning and their secret hidden threat; as well as the standard scientific and military types of many a good (and bad!) **Doctor Who** tale.

As the photos demonstrate, Patrick Troughton is instantly **the** Doctor, far darker and far more intriguingly unpredicatable than ever hinted at in any of the simplistic Terrance Dicks-type of descriptions. Not a solely comic figure at all but, rather, a fascinating one. In scant moments of televisual time, from just as soon as he appears on the TARDIS floor, this exciting new Doctor clearly displays an entire range of different expressions, from cunning and suppressed knowingness to apparent pain and near panic, and many more besides. In fact Troughton's Doctor has never yet been properly described like this initial portrayal suggests, an any adaption of **any** of his stories (except, of course, DWB's Photonovel!). These newly discovered photos are further proof of the versatility and impact of this first re-incarnation, **Patrick Troughton!**

YOUR VIEWS ON D W B#77...

Richard Dinnick, London W14 (1-6-90)
Having just read DWB#77, I felt I had to put pen to paper. I used to take your magazine regularly, back in the good old days before **Doctor Who** was axed (the first time!). Since then I have only bought DWB occasionally - something I intend to rectify!

Firstly, let me congratulate you on the continued excellence of the publication, which has not faltered since I picked up my first copy in 1984. You continue to be the only one to put out a really enjoyable and informative monthly featuring **Doctor Who,** and number 77 was a genuine triumph. I for one do not think that the fact that you have included coverage of other SF/fantasy detracts in any way from the overall brilliance of the magazine.

As usual your news is far superior to any I've read in other mags, and as for DWM - forget it! I cannot comment on CT as I have never been, nor ever aspire to be, a member of the dreaded DWAS, but I would say to anyone who has only just discovered **DWB** or might think it "bad" from other sources this: Where else would you find up-to-the-minute relevant news, mixed with the intriguing Memory Cheats? Where else the lively and interesting letters coupled with the sizeable articles written with such feeling as Tim Munro's 'Friends or Acquaintances'? And where would you find adult and thought-provoking pieces like John Logan's 'The Art of Pleasing People'? Nowhere, I've discovered - except in **DWB** who themselves seem to know a great deal about the art of pleasing people.

Nick Betts, Merseyside (22-5-90)
Many thanks for producing such an excellent issue. At first a bit reluctant to part with £3.30 for a magazine, I realised on reading it that it was certainly "special". As a **Doctor Who** fan since the first episode of **Robot,** I was pleased to see so many good **Who** related articles, especially the retrospective look at Season 26.

One thing I particularly like about **DWB** is that it is always accurate and extremely news-worthy. More importantly, you always print future book and video covers first. Keep up the good work and I hope that **DWB** continues throughout the 90's, unlike certain long-running science fiction programmes!

Garry Jones, West Glamorgan (29-5-90)
Just a few words to congratulate you on the superb May issue of DWB. It took me a good few hours to get through the magazine with one great feature after another.

The retrospective of **Who**'s 26th season was very interesting, especially the selection of readers' views, aided by the atmospheric drawings accompanying it. Tim Munro's piece was also compelling reading and the other SF/fantasy material was well selected, all wrapped up wonderfully with a Troughton theme on the cover. Keep up the good work.

Stephen James, Middlesex (15-5-90)
Your feature on **Doctor Who** in the BBC archives was great. I have been waiting years for a complete guide, but unfortunately you seem to have missed a few things. For example, which black and white episodes are "slash prints"? What about soundtracks? And do the BBC hold the US version of **Resurrection of the Daleks** in four parts with extra scenes but no sound effects. Also is the trailer for **The Ice Warriors** on any of the recovered film prints, and are the specially shot trailers for **The Day of the Daleks, Destiny of the Daleks** and the 1987 press launch still intact? How about **DWB** printing this information and making it a **complete** guide?

Stephen James Walker, Co-editor: The Frame
Congratulations on the latest DWB special which was a good read. Of particular interest to me was Richard Molesworth's article about the **Doctor Who** episodes held by the BBC Archives. I would like, if I may, to offer a few comments and observations on the article and to raise a few queries:

1) Richard suggests that **The Daleks** 4 and **Planet of Giants** 3 were the only black-and-white episodes to be transmitted from 35mm film prints rather than video tape, but according to a listing in issue 7 of Time Screen (which was prepared with the help of the Archives) the following episodes were also transmitted from such film prints: **The Dalek Invasion of Earth** 5, **The Power of the Daleks** 6, **The Wheel in Space** 5 and 6, **The Dominators** 3, **The Krotons** 1, **The Seeds of Death** 5 and **The Space Pirates** 2. This is undoubtedly why some of these episodes, as correctly listed by Richard, still exist as 35mm prints in the Archives rather than 16mm prints (all the prints prepared for sale overseas were 16mm).

2) I believe the only English version of **Planet of Giants** 3 held by the Archives is in fact a copy of the Arabic print with an English soundtrack overdubbed. This is why the sound at the beginning does not quite tie up with the picture - the first minute or so of the episode does not exist on soundtrack and some dialogue had to be taken from the cliffhanger to episode 2 instead.

3) In addition to the overseas version of **The Web Planet** 6 with a caption reading "Next Episode: The Space Museum", I believe the Archives also hold spare prints of all the other episodes of this story, including an overseas version of episode1 without the reprise from **The Romans.** Certainly these prints **were** held by the Archives until the complete version was recovered from Nigeria a few years back, so unless they've been junked they should still be there. The same applies to the odd episodes of **The Time Meddler** and **The War Machines** which the Archives already held before the complete stories were recovered from Nigeria.

4) The copy of **The Celestial Toymaker** 4 in the Archives is an edited Australian version, although the only thing missing is the caption "Next Episode: A Holiday for the Doctor", which has been rather clumsily cut from the cliffhanger scene. Conversely, however, Richard is wrong when he says that the only copy of **The Faceless Ones** 1 held by the Archives is an edited Australian version. A complete print of this episode **does** exist, and copies have surfaced on the fan video network, although admittedly copies of the Australian one are more common.

5) David Howe included an accurate list of clips recently in his Matrix Data Bank column for DWM, which was checked by the Archives, so I was surprised to see that Richard's list differed from this. For example, Richard mentions a clip from the production line sequence from **The Power of the Daleks,** but the Archives told DWM that they did not hold any such clip. Incidentally, the clip from **Fury from the Deep** is from episode 1, not episode 7, but I assume this must have been a typing mistake as it is, of course, a six-parter!

6) I believe that the Archive copy of **The Wheel in Space** 6 is an early edit, sometimes known as a 'slash print', without the full sound effects and music, and would not therefore be considered of transmission quality.

7) I was surprised to see that apparently so few of the 525-line colour master tapes of Pertwee episodes have been converted to 625-line. 625-line conversions of the relevant episodes of **Inferno, The Claws of Axos, Colony in Space, The Curse of Peladon** (in four separate episodes, I think), **The Sea Devils, The Mutants** and **The Time Monster** have all definitely been screened by ABC in Australia in recent years and, I believe, in some other countries too. Does this mean that those countries have done their own conversions from the 525-line tapes? It seems more likely to me that the conversions were done by BBC Enterprises, but it would be interesting to have confirmation one way or the other.

8) Again, I was surprised by Richard's comment that the Archives do not hold a master tape of the original version of **The Deadly Assassin** 3. It was widely reported a few years ago that a complete master tape of this episode had in fact been recovered from BBC Enterprises. Were these reports inaccurate?

9) I was absolutely flabbergasted - as I'm sure many other readers will have been - to read that the master tape of **The Awakening** 1 had been destroyed in an accident by BBC Enterprises. I can only hope that Richard made a mistake here (surely **The Awakening** is still included, in two separate episodes, in the package of Davison stories offered for overseas sale?), but if not then I think we should be asking why the Archives have not managed to retrieve another transmission-standard tape of the episode from overseas. There **must** be one somewhere in America or Australia. Quite apart from anything else, this accidental destruction of a master tape, if true, would surely cast serious doubt on the BBC's claim that the Archives are the safest possible repository for old **Doctor Who** episodes! I was pleased to read that safety copies have been made of some episodes, but surely - in view of their value, not just in commercial terms but also culturally and historically - the original tapes and prints should **never** be allowed to leave the Archives before copies have been made (particularly not when they're going to BBC Enterprises, bearing in mind that organisation's well-known incompetence!).

10) Finally, I was a bit confused regarding Richard's statement that **Resurrection of the Daleks, The Five Doctors** and the Season 22 stories are all held in edited four-part versions, and yet a little earlier in the piece he wrote that all episodes from **Warriors of the Deep** to **Survival** exist "in their original format". Does this mean that the edited four-part versions are held **in addition** to the original transmission versions or instead of them? If the latter is the case, it is absolutely scandalous! I clearly remember the then Archive selector, Steve Bryant, saying at a convention a few years ago that it had become firm Archive policy always to keep the original version of a programme rather than any edited repeat that might be shown (something which I should have thought was only common sense, but which apparently they hadn't done in the past). If they have now gone back on their word and failed to keep the original, unedited versions of these **Doctor Who** stories it really would be a disgrace!

Peter Raite, Leeds (15-5-90)
I'm not sure where Richard got his information about all the episodes from **The Enemy of the World** onwards being transmitted off 625-line VT, since this practise for BBC1 was not introduced until 1969! The colour copies of **The Daemons** 1-3 and 5 are on 525-line 2" master tape, not U-matic. Similarly, **Terror of the Autons** exists on 525-line 2" tape, as well as U-matic, but are of very poor quality. Also part 3 of **The Curse of Peladon** no longer exists on 525-line 2" tape since it disintegrated while it was being copied onto 626-line format.

Penultimately, all this talk about "the primitive method" of tele-recording and "pointing the film camera at a flat-screened television is mis-representing the situation somewhat. Integral to the design of TV Centre when it was built in 1956 were the telerecording suites situated below the central courtyard. The afforementioned screens and cameras were permanently installed, with the cameras of a specially designed type (looking more akin to film projectors in the photos I've seen) set to run at 25 frames per second in synch with the video image, rather than the 24fps normally used for film. By the time video was introduced, tele-recording was hardly "primitive", as evidenced by the quality of prints from the late 1950s.

Lastly, contrary to widespread opinion, 525-line tapes **can** be transmitted "live", without an intermediate copy being made first. Converted copies are only used because it is **easier** than having to hook up a standard converter for the transmission.

ED: We have asked Richard to respond to these queries in time for next issue.

HAVE YOU SEEN THE LIGHT?

- *The Frame* team delve deep into the heart of the interior to discover the nature of the creature known as Light, with guidance from natives: **Marc Platt, Alan Wareing, Ken Trew** and **Robert Allsopp.**
- We look at the many TV and Comic Strip parodies of *Doctor Who.*
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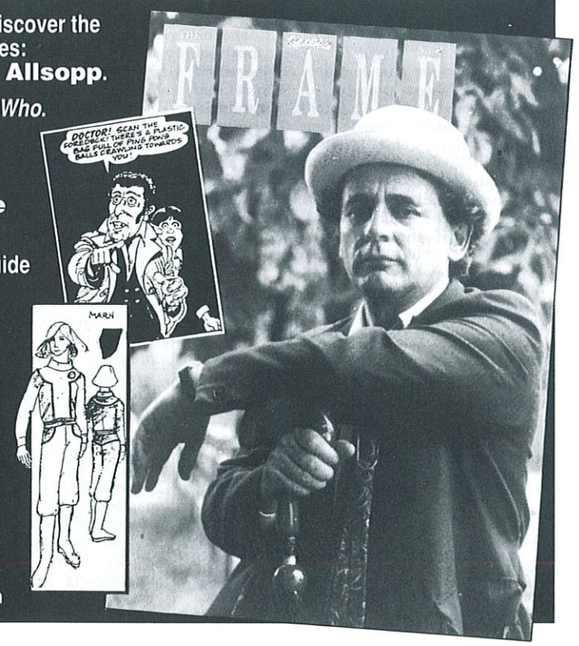

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DELUSIONS OF GRANDEUR ?

Dr.David Carlile, West Midlands (8-5-90)
It was interesting to read on page 19 of DWB#77 that the **Star Trek - Next Generation** episode **Conspiracy** was "not available officially on video in the UK". Interesting because I hired it from my local video shop at the beginning of February. Likewise, your comment that the first **Next Generation** tape, **Encounter at Farpoint**, would be available on May 8th. That is today, and yet I bought it a couple of weeks ago without the aid of a TARDIS. Fair enough, everyone makes mistakes. It is unfortunate, however, that these should have appeared in the same article in which you refer to other "less-informed publications". Perhaps you shouldn't feel too superior, don't you think ?

Hilary McPhail, Canada (4-6-90)
Having spent the last year in Canada and enjoyed Season 3 of **Star Trek - The Next Generation** up to the episode **Sarek**, I was generally quite pleased with the Season Guide for episodes 11-15 (re:DWB#78). It was accurate and well written. But then I reached the end of **The High Ground** and read: (Dr.Crusher) "says to Picard that there are some things she wants to tell him in case they don't get out of this...(But then they're rescued). Thus the producer's edict that Crusher cannot get her man is observed yet a while longer".

The implication here is that the intelligent and beautiful Dr.Crusher is out to "get" Picard as a lover or husband. The fact that there is no evidence for this idea or that in a later episode Crusher turns down Picard's offer of a more intimate relationship is ignored!

This concept that women have to "bag" a man, like he was a pheasant, is so outmoded as to be laughable. I do not know whether the author of this piece was male or female. If this sexist and degrading comment was made by a man, then I am saddened by his need to stereotype women. If made by a woman, then I am disgusted because she should know better!
ED: Ahem, Kathleen is most definitely female!

Lyn Davies, Halifax (19-5-90)
Thank you for DWB#77. The lack of **Doctor Who** news was certainly compensated for by the sheer amount of **Who**-related material and the brilliant **Star Trek-Next Generation** third season synopses (surely a reason for getting DWB in its own right!). I have recently been sent some episodes of the third season (**The Vengeance Factor, The Defector, The Hunted** and **The High Ground**) so I will be able to see if the show is as good as it promises to be in Kathleen Toth's excellent reviews.

Christopher Allen, South Yorks (11-6-90)
While I enjoy Kathleen Toth's episode guides a great deal, I would ask her not to go into detail about the resolution of episodes. Setting the scene (as with **Evolution**) and giving her opinion of the story's merits would probably be fairer to British readers who are unlikely to see Season 3 stories until at least 1992.

"GIVE OTHER ARTISTS COVERAGE!"

Alan Disdale, Essex (23-5-90)
I just felt I had to write in after reading the latest DWB(#77). I very much enjoyed it as indeed I usually do, and with the general approach you make to all science fiction and fantasy it is an interesting and very readable publication.

That is why it concerned me when I felt a feeling of bias may be slipping in. I must say I liked the Alister Pearson interview but I just wonder when you are going to balance that with a piece on Colin Howard ? Although he does not get the coverage that Alister gets he is still a fine artist that has produced a number of pieces on **Doctor Who** and other subjects. We know he has not had the exposure Alister has from contracts with W.H.Allen and BBC Enterprises, but he has done several pieces for DWM. So how about it ? I am the proud owner of several of Colin's pieces and ask you to show you are not biased and do a similar interview with Colin Howard and show some of his fine artwork.

John Smith, Norfolk (6-6-90)
It's about time DWB gave other artists some coverage! Every issue is plastered with Alister Pearson's face leering over his latest work. He is not **the Doctor Who** artist - he is one of many. Artists such as Tony Clark, and the very underrated Colin Howard, deserve in-depth articles showing recent samples of their respective work.
*ED: DWB has received several complaints like these (mainly from readers in Norfolk for some reason) and indeed have commissioned an interview with artist Peter Wallbank, he of The Pescatons book cover fame, which will appear very soon. With respect to Colin, apart from one poor Target cover (**Attack of the Cybermen**), he hasn't commanded quite the commercial respect in the **Doctor Who** field which Alister has worked long and hard to achieve, and therefore has no more right to coverage than any of the many other fine **Doctor Who** fan artists out there. Certainly **DWB** will give exposure to those we feel are particularly good at their work, which is why we sought an interview with Mr.Wallbank who possesses great potential, and why we have showcased previously unheard of talent like Paul Redfearn, Johnny Waudby (who is painting the September special cover) and Andy Walker (who will be seeing to the January special), all of whom made their **Who** debuts in **DWBs**. Obviously DWM sees something in Mr.Howard's work that we do not, which is fair enough. Incidentally Tony Clark happens to prefer to maintain a low profile, which appears to be a novelty among more well-known **Who** artists!*

S26 RATINGS BLAME LIES WITH POWELL

Christopher Cox, Kent (10-6-90)
I read with sadness the stop press announcement in DWB#78 of the death of Peter Grimwade. Although his debut story, **Time Flight**, was not terribly well received, it is entirely forgiveable since, as we have seen recently in the case of Ian Briggs (and of course Robert Holmes), most writers need to develop his/her interpretation of the show before progressing to a truly refined style of writing. His next story, **Mawdryn Undead**, was also flawed, but this time it wasn't his fault at all. If JNT had spotted the continuity error when Peter submitted the script the adverse criticism would never have occurred. Apart from that the story is excellent - maybe even perfect. It explored the 'laws of time' brilliantly and is one of my favourite stories ever. **Planet of Fire** was just as watchable and exciting. Again Peter had the responsibility of introducing a new companion and he did the job quite professionally.

With all the arguments over **Ghost Light**'s plot and the uncertain future of **Doctor Who**, it is easy to forget people like Peter Grimwade, David Whitaker and all those others who devoted their writing careers to the series, bringing endless fascination to children and adults alike.

In the shadow of this overwhelming news I wish to dwell on something that probably seems quite petty. I am referring to Michael Dennis's letter in DWB#78 where he says that Joe Public don't understand stories like **Ghost Light** which is why the ratings are so low. He also claims that fans who profess to liking such stories only do so because they don't wish any negative criticism to harm the show. Well, I for one am untypical of the fans he describes. I certainly have not contrived my appreciation of this story and neither have my non-fan "Joe Public" friends. They have enjoyed the season thoroughly - with the exception of **Battlefield** - without the benefit of video recordings, and they have no reason to defend the show. The blame for the bad ratings lies - as even Sylvester McCoy has indicated - with the Controller of the BBC. Under-hyping a show is fatal, and taking that into account - along with the awful scheduling (opposite Coronation Street) - it is no wonder the programme lost viewers. Michael is obviously rooting for back-ups to his opinions, distorting the truth while doing so. Maybe there are fans who are trying to like certain stories that they wouldn't normally, but I seem to remember favourable criticism **before** the devastating ratings were published.

Christopher Nield, Kent (31-5-90)
Will people kindly stop using ratings to criticise last season ? On your letters page they rant on and on about Joe Public's distaste for the last season. This is rubbish. The **only** reason the ratings were low was because of the lack of publicity. **Survival** got 5 million only because it was actually **trailored**! All this talk of a "knock-on effect" is nonsense, as is the theory of the public switching off because of confusing storylines. Disregarding **Survival**, the ratings were climbing, very minutely maybe, but people **were** switching on. In Australia Season 26 was the most successful for years. Why ? Because people are more intelligent over there ? No. Because the programme was given a decent timeslot and is shown (repeats, etc.) far more often than here. It can accumulate an audience instead of whizzing past them every year in 14 weeks. The audience appreciation figures for last season were **excellent** anyway, so the public **did** enjoy it - the only people that didn't were the fans worrying that the public wouldn't!

Let us enjoy last season as **Doctor Who** fans who **can** watch a story 20 times. The casual viewer doesn't **care** whether they understand a story, but whether it is good entertainment. Why the **hell** did **Silver Nemesis** get high ratings, James Griffiths, if everyone's so bothered about understanding a story ? I'll tell you why. Because it was a slick and **well publicised** production. I doubt if many people realized it was the most garbled mess ever perpetuated in the history of the moving picture - they were too busy enjoying the explosions and looking at the Cybermen!

Holes in the script **don't** matter if the story itself is sufficient compensation which, in the cases of **Ghost Light** and **The Curse of Fenric**, it is.

SEND YOUR VIEWS ON ALL ASPECTS OF TELEFANTASY TO THE EDITORIAL ADDRESS...

STAR TREK TAKES OFF ON SKY

SKY ONE satellite channel will be heaven for Trekkies from 29th July, as the station will be transmitting every episode of the original 'Star Trek' series, starring William Shatner and Leonard Nimoy, six days a week - Sunday to Friday - twice a day!

SKY has struck a unique deal with the BBC who recently purchased the UK rights for the Paramount **Star Trek** package, comprising all 79 episodes of the original series, four of the five movies, all 13 episodes of the animated series and the 70 or so episodes of **Star Trek: The Next Generation** made so far for an incredible £8 million. These UK rights include resale rights to other UK broadcasters, and as the BBC have no intention of showing the original series yet again, they have resold the rights to SKY for immediate transmission. SKY have also acquired the rights to show the Filmation animated series in 1991 and the **Next Generation** episodes in 1992 - after BBC2 has completed screening the series starting in October. The BBC intends to include the animated series as part of its Saturday morning children's programming, presumably on Going Live! this autumn.

The transmissions on SKY One commence on Sunday, 29th July at 8pm with the British television première of **The Cage**, the never-screened **Star Trek** pilot which was recently released on video. This will be followed that same evening at 10pm with the first episode of the regular series - which will probably be the American running order as opposed to that previously adopted by the BBC - **The Man Trap**. That episode is repeated at 5pm the following afternoon, to be followed at 10pm the same evening (30th July) by the second episode, **Charlie X**. Thus the series runs from Sunday to Thursday at 10pm for the first broadcast and Monday to Friday at 5pm for the second. If SKY stick to their proposed six day a week schedule the series will run right through to mid-November 1990.

SKY have confirmed they will show all 79 episodes as well as the never-aired pilot. The three episodes banned by the BBC - **Plato's Stepchildren, The Empath** and **Whom God Destroys** - will be shown in both time slots as will **Miri**, screened only once by the timid Beeb. The pilot show, **The Cage**, will be aired first on the subscription channel SKY Movies on July 1st.

SKY have scheduled the series to appeal to two distinct audiences. The 5pm screening is intended to appeal to a family audience, especially younger members who may be new to the series as **Star Trek** hasn't been seen on British TV for almost five years since the BBC last ran the series, while the 10pm transmission is aimed to appeal to the series' fan following.

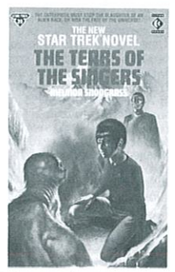
Ric Burns, general manager of SKY One, told **DWB**: "SKY has been inundated with requests to show all three series in their entirety. I am delighted to be involved in the continuation of such a cult success story."

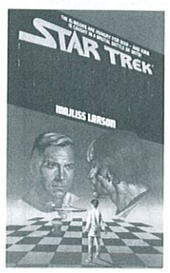
With vintage **Doctor Who** (of sorts) currently airing on rival BSB's Galaxy channel, the battle between the satellites can well and truly be declared to be hotting up...

Mark James

STOP PRESS: STARFLEET ACADEMY VETOED!

PARAMOUNT have officially announced that the idea for the sixth **Star Trek** motion picture is dead. A meeting pf Paramount executives reportedly decided against the controversial plan to recast Kirk and co. with younger actors, a move welcomed by Gene Roddenberry who feels that, not for the first time, his idea of the show is being perverted by the big-screen counterpart. Harve Bennett has reportedly left Paramount in a storm of controversy about the decision, but the latest word is that a new storyline for **Star Trek VI** is being considered with a proposed première to tie-in with the series' 25th anniversary next summer...





NEW FROM TITAN BOOKS: (July 19th) Star Trek(37); BLACK FIRE, £2.99 / (September 20th) Star Trek(39); THE TEARS OF THE SINGERS, £2.99 / (September 27th) Star Trek(Giant novel 7); PAWNS AND SYMBOLS, £3.99.

BSB RETHINKS BLAKE'S 7 STANCE

BSB are reconsidering their option on 'Blake's 7', following a deluge of complaints from angry fans after the satellite company revealed they would not be showing the series because it looked "dated".

BSB admit they severely underestimated the popularity of the late 70's BBC cult science fiction series and have confirmed that, subject to contracts and the costs involved, **Blake's 7** could be up and airing on the Galaxy channel possibly before the end of the year.

MORE BLAKE VIDEOS

Further optimistic news on the horizon for **Blake's 7** fans is that BBC Video are so delighted at the success of their relaunched titles and **Aftermath** last April that more releases are definitely on the way, the first of which will be available some time in 1991.

THE SCI-FI CHANNEL - 24 HOURS A DAY!

WITH cable and satellite TV channels in the States already devoted to business, country music, religion and even the weather, it was perhaps inevitable that one would spring up dedicated to science fiction, fantasy and horror.

And that's just what Florida businessman Mitchell Rubenstein is launching on cable in America this December - The Sci-Fi Channel.

Rubenstein and the channel's co-founder Laurie Silvers took part in a Gallup research poll to determine whether demand for such a service existed, and the poll concluded that such a venture would prove as popular as Nickelodeon (a comedy channel) and MTV among the 12 to 49 age grouping, (and advertisers love specialised channels since they know which type of audience they are targetting).

With 24 hours of airtime a day to fill, Rubenstein is interested in three categories of programming, firstly library product which includes old TV series and movies. Confirmed titles for these range from the 40's Universal horror movies through to **Doctor Who** and **My Favourite Martian**. Secondly, there will be an ambitious degree of production in-house, mainly review and interview shows. Lastly, Rubenstein is interested in pursuing co-production deals for series and one-offs.

CREDENTIALS

To prove his SF credentials, Rubenstein has managed to involve two of the genres luminaries on board - Isaac Asimov and **Star Trek** creator Gene Roddenberry. The most ambitious of the proposed co-productions is a series entitled Isaac Asimov's Universe, a **Twilight Zone**-like series of strange tales all written by different authors and including adaptions of some of Asimov's short stories.

Brian J. Robb

BRIEFLY...

GERRY ANDERSON was interviewed on Radio One in June, and as well as speaking about the many programmes that he has made in the past thirty years, he also spoke about the proposed new series of **Thunderbirds** he's been trying to get off the ground for some time now (see DWB#65). He said: "I would like to make a whole new series of **Thunderbirds** because, with all the new technological breakthroughs, I would like to use animatronics, but the problem is trying to find new backers".

To tie-in with the interview on the Bruno And Liz show, a new single called F A B by M.C.Parker was aired. Using the **Thunderbirds** theme as its base line, it contains extracts from **Thunderbirds, Stingray** and **Captain Scarlet** all to a housebeat. And with the video featuring Parker as a modern day rapping DJ, expect it to achieve the chart status and subsequent notoriety of Star Trekkin' and Doctorin' The Tardis...

SIR JAMES CARRERAS, who made 100 Hammer horror pictures between the fifties and seventies, died recently aged 81. His titles included **Dracula** and **The Two Faces of Dr Jekyll**.

FOX ENTERTAINMENT have stunned actors and fans alike with their decision to axe **Alien Nation**, currently in its third season in America. Although never a notable ratings success, it is nevertheless a highly acclaimed series and one of the few concepts to actually improve on its transition from cinema to TV.

BEAUTY AND THE BEAST is returning to America on The Family Channel, which is set to show all 56 episodes of the series - including the final three episodes not screened by CBS at the time of the third season's cancellation. Two episodes will be shown at a time back-to-back, though why in the US a "family" channel can show **all** the episodes while ITV can't show some because of their violence remains a mystery to us...

STAR TREK: NEXT GENERATION could be in for a major re-fit before it launches into its fourth season. It is reported that Patrick (Picard) Stewart and Brent (Data) Spiner have found the writers' use of their characters very limited - to the point where both are considering leaving the show. However all will be left in the balance in the final episode of the current run, which again features the Borg. At present it is intended to close the season with a cliff hanger that leaves the survival of Picard and Data in doubt, though it is anticipated that the proverbial cheque book will once again arrive in time to save the day. Stewart feels his dialogue is becoming repetitive, with scripts often turning up with gaps for him to fill with his own choice of Shakespearian prose, while Spiner feels his dialogue has become little more than an endless spewing of facts and figures.

Anthony Clark

STAR TREK
THE NEXT GENERATION

SEASON THREE EPISODE GUIDE
Part Three: 16 - 21

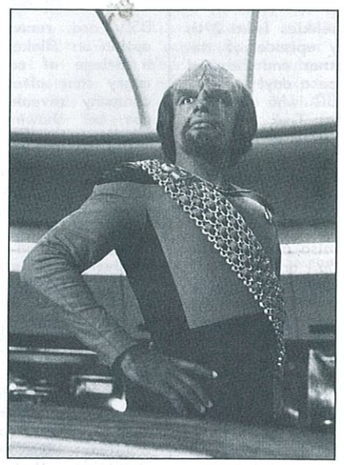
16) THE OFFSPRING
Story by Rene Escheverea,
Directed by Jonathan Frakes

DATA returns to the ship after attending a cybernetics conference and undertakes a mysterious project in one of the labs. He gathers his friends to unveil the result and stuns them by presenting his "child", an android he has created using a new breakthrough that he thinks will allow him to imprint his positronic brain in order to duplicate his creator's work. Picard is astonished and more than a bit upset that he would undertake such a project without consulting him, but Data says that he had not observed any of the other crew members consulting him about their procreation. His child as yet has no human gender or features as Data wants it to have the freedom to choose these things. The child chooses to be like Troi and assumes the appearance of a human female while retaining the inquisitiveness of a child coupled with boundless energy. Data is soon kept very busy answering an endless stream of questions about human behaviour. He seeks advice on parenting from Dr.Crusher when his child is rejected at school and decides to have her work with Guinan in the lounge as an ideal way of expanding her knowledge of the complexities of life as a sentient being. Picard's concern that Data has taken a very serious step proves justified once Starfleet is informed of Data's success. The head of Starfleet's research facilities immediately argues that the child must be moved to an advanced centre for study. Picard heatedly points out that these creatures have rights which he helped to define (in **Measure of a Man**) and he will not allow them to be swept aside. Eventually, the admiral he has been arguing with announces he is arriving to inspect Data's work and Picard must alert the new father to this peril. Data cannot understand how anyone else could claim to be better equipped to raise an android, and finds the proposed separation wholly unnacceptable. In a surprising development, the child develops the ability to use contractions in conversation, something Data himself cannot do. An interview with the admiral does not go well as he thinks she is clearly not being taught good manners and she thinks he is disrespectful to her father. After she leaves, Picard refuses an order to hand her over to the admiral and says he will fight this out directly with Starfleet command rather than hand this man's child over to the state. In the midst of this impasse Troi calls with the news that the child is experiencing emotions and is in great difficulty. There is a growing disfunction in her positronic brain that Data and the admiral work vainly to repair. Her death cannot be averted, but she tells Data she loves him and thanks him for her life. Data is able to incorporate her memories into his own brain and so, in a way, carries her with him always.

17) SINS OF THE FATHER
Story by Ronald D. Moore & W. Reed Moran
(From a story by Drew Deighan),
Directed by Les Landau

IN EXCHANGE for Riker's services onboard a Klingon ship (**Matter of Honor**), a Klingon officer arrives to serve as first officer of the Enterprise. The predictable problems mount up as he drives the crew to distraction but adopts a strangely belittling attitude towards Worf by treating him with ironic courtesy. Worf finally demands an explanation, but is only further provoked to the point of violence, which is precisely what the Klingon wanted to see. He says that he had to be sure Worf was a true Klingon before he revealed that he is his brother. Worf is astonished, but his brother explains that he was left as a mere infant with his father's friend while the rest of the family went to the Klingon outpost where they died in the Romulan attack. When Worf was found and adopted by a Federation officer, the Empire officially responded that there were no other members in the family and their father's friend raised him as his own son. He only learned the truth on his day of ascension. But he has not come simply to see his brother; as the eldest son it is Worf's responsbility to answer charges of treason made against their father before the High Council. When Worf asks Picard for leave to travel to face the council, he explains that he can be executed for his father's crime and the family dishonoured for seven generations. Picard says that the way he deals with this will obviously reflect upon Starfleet and his ship, so he must accompany him. Worf will not be allowed to respond to a challenge if one is made so his brother asks to serve as the CHA'Dich , or champion, and Worf agrees, but only if he promises to keep his true identity secret so that both will not be executed if their father is convicted.

The odd fact that such charges should be made twenty years after is explained when they arrive at the Klingon capital. Records have been



recovered from a captured Romulan ship which seem to show that someone transmitted codes for breaching the colony's defences just before the attack, a transmission made using Worf's father's identity code. Worf discovers that the chief accusor is the son of his father's old rival, but is surprised when, during a recess, the head of the council privately urges him to flee and return to Starfleet. He refuses but his brother is attacked by assassins and nearly killed. He must find a new CHA'Dich and asks Picard. The Captain says that he appreciates the gesture but knows that there are younger and stronger men that he can choose. Worf says that there is no-one he would more wish to have stand for him and Picard accepts. He dons the ceremonial weapon and trades insults with Worf's accusor.

The Enterprise crew, meanwhile, are searching through all available sources for information on exactly what happened twenty years ago. There is reason to think the Romulan records were tampered with, but the only useful information is found by Dr.Crusher. There was another survivor found with Worf, a woman who was treated for injuries and returned to the Empire. They access Klingon files that show she lives in the old quarter of the city. Picard asks Worf if he knew this woman and learns that she was his nurse. He says he will look for her in the old quarter but Worf says it will be too dangerous. Picard reminds Worf that he is CHA'Dich and goes off alone. He finds the old woman, who says she is dead and knows nothing anyway beyond the fact that Worf's father was tracking a suspected traitor. When Picard leaves he is attacked by two Klingons. He dispatches one but is losing the struggle with the other when the old woman comes to his aid. He persuades her to return with him to shake up those on the council who know who she is. When he demands she be allowed to testify, Picard's belief that there is a conspiracy in the High Council is confirmed when the request is denied and all are taken to a private room with the head of the council. It becomes obvious that the true traitor was the father of Worf's accusor. His family is very powerful and accusing them would cause civil war, so it was decided that the solution was to accuse Worf's father since they did not believe he would return from Starfleet to take up the challenge and they did not know there were any other sons. Picard makes some bitter observations on Klingon honour and is not moved when threats are made about the treaty with The Federation. He says that Worf has won his challenge but the head of council says he had lost it before it ever began and now he and his brother must die for the Empire's sake. Worf says he is ready to die for the Empire but offers a solution that will accomplish the end just as well - on the condition that his brother be left alone and allowed to continue under his adopted name. Worf's offer is to accept "discommodation", which amounts to accepting his father's guilt and making himself an outcast of the Empire. Worf's brother is outraged when he hears what he is doing but Picard tells him that one day his father's name must be cleared and for that Worf needs him alive and his honour intact. His task is to remember and be sure that his children remember what Worf did here. In the final scene each member of the council in turn ceremonially turn their back on Worf. In the end he commands his brother to do the same and walks away with Picard.

18) ALLEGIANCE
Story by Richard Manning & Hans Beimler,
Directed by Winrich Kolbe

THIS IS a definite change of pace after the high drama of the immediately preceding stories. Picard is relaxing in his cabin when a monolith appears above him and he vanishes from view. Data detects an unusual power surge in the Captain's quarters and Worf rushes to investigate. After a pause the Captain answers his door and assures everyone that nothing is wrong. However, the real Picard has found himself suddenly transported to a room at an unknown location that is already occupied by two other people who claim to have been similarly kidnapped - a young non-human Starfleet cadet and a pacifistic intellectual from a planet that has allowed itself to be conquered many times rather than resist. They are soon joined by a ferocious creature whose home world is dismissed by the intellectual as barbaric. The newcomer informs him that since the only food present in the room is poisonous to him, the intellectual can surely expect to be the first one to be eaten. Picard naturally tries to take charge and forge some sort of working alliance to pursue a means of escape. Meanwhile, the substitute Picard has diverted The Enterprise from its course to take it towards a distant pulsar. He tells Riker that he is not at liberty to reveal to him the reason for this change, but Riker says that there is no problem and follows orders. However, the 'Captain' next appears at the poker game for the first time and asks to speak to Troi privately. He is concerned to know if the crew are experiencing any anxiety about the abrupt change of plans, and asks her to tell him if the crew begin to lose confidence in him. His next stop is sick bay, where he voluntarily reports a month early for his annual physical and uses the opportunity to invite Dr.Crusher for an "intimate" dinner in his cabin. She is surprised by both events but not necessarily displeased. She is more startled that evening when Picard mulls over the complexities of their relationship and asks her to dance. Riker and Geordi are discussing the oddities of the Captain's behaviour later in Ten Forward when Picard appears and orders drinks for everyone and proceeds to lead his men in a traditional academy drinking song. This is too much and Riker convenes a meeting in his cabin with the senior officers. Each has their tale of odd behaviour but Worf points out that none of it is sufficient to justify mutiny. The real Picard finally succeeds in getting the four mismatched captives to work together long enough to establish that they are in no ordinary prison. Picard concludes that it is all some sort of laboratory experiment and deduces that the Starfleet cadet is not genuine. She reveals her true form and explains that her people are studying the concept of leadership, which is unknown to them, by observing Picard. At the same time another of their kind has taken his place on the ship to run other experiments. The bogus Picard has now ordered the ship into danger and Riker refuses to allow it. The bridge is at an impasse when the real Picard reappears with several aliens in tow. He warns the experimentors that The Federation takes a dim view of such activity and demonstrates that they have the power to imprison the aliens in a force field. After the aliens are sent packing, Picard is curious as to how the crew detected such a convincing duplicate. He is disconcerted when Riker replies that, for himself, he found it hard to believe that the Captain could be that good a singer, but he is really unsettled by the way he finds Dr.Crusher looking at him.

19) CAPTAIN's HOLIDAY
Story by Ira Steven Behr,
Directed by Chip Chalmers

THIS EPISODE is unusual in that almost none of it takes place onboard ship and the regular cast is largely absent except for Patrick Stewart, who gets to go off on a sort of Indiana Jones adventure.

The Captain returns from two weeks of hard negotiating that produced a trade agreement between two warring peoples but exhausted Picard. Troi is convinced that he badly needs a vacation. Dr.Crusher tries to persuade him that he needs more than just a few hours on the holodeck to restore his good health, but stops short of trying to order the reluctant captain to take shore leave. Riker puts in his bid, pointing out that the ship is about to spend a week undergoing maintenance refit. He recommends a planet in the sector which he describes as a paradise of tropical breezes and "imaginative" women. Picard wants none of it until Troi announces that her mother may be coming to visit while they are making the maintenance stopover. Picard hastily packs for Riker's vacation planet and beams down to the hotel. He no sooner arrives than he is soundly kissed by an attractive young woman who acts like she knows him. There is also a suspicious looking Ferengi in the lobby and a couple of Vorgon time travellers who have been waiting for him to arrive. Picard tries to get some privacy by the pool but first finds that Riker has arranged for him to be plied with offers of female companionship, which he refuses, and then is accosted by the Ferengi, who demands that he hand over the disk. They nearly come to blows as Picard insists he has no idea what the Ferengi is talking about. Things begin to fall into place as the woman who kissed him also drops by the pool. She has something of value that the Ferengi paid her to steal and now she has decided to keep it for herself. When Picard returns to his room he meets the time travellers, who reveal that they are seeking a legendary weapon from the future which is known to have been hidden in the 22nd century. Their history records that Picard found it at this time in this place and they hope he will recover the dangerous device for them.

Picard is familiar with the story that this device exists and is intrigued by the idea of finding it. He returns to the woman, Vash, and gets her to admit that the disk contains the theories and maps of a scientist who spent his life trying to locate the weapon from the future that was hidden in the past. She says that it should be in a place in the mountains outside of the city and asks him to help her get there. The Ferengi tries to stop them, but Picard disposes of the threat. The Captain and Vash spend the night getting better acquainted in a sleeping bag and arrive at the site the next morning, only to be joined by both the Ferengi and the Vorgons. They dig up the whole area but find nothing. They return to the hotel deflated and Picard contacts the ship. He catches Vash trying to sneak out of the hotel and forces her to admit that she had already been to the site and recovered the object before getting him to go out there with her. The whole event had been staged for the benefit of the Ferengi to throw him off her trail. At that point the Vorgons reappear and ask for the weapon, but Picard has already decided that they are not the "security" officers that they claim to be and has prepared to have the Enterprise destroy the artefact, rather than turn it over to them. Vash bids him a fond farewell and Picard returns to the ship admitting that he actually had a good time on his vacation.

20) TIN MAN
Story by Dennis Putman Bailey &
David Bischoff,
Directed by Robert Scheerer

THIS IS the season for Betazoids to visit the Enterprise. The ship is suddenly overtaken by another Starfleet vessel bringing them a change of orders and a special passenger. Research probes have detected an alien lifeforce that seems in fact to be an organic spacecraft. It is inexplicably orbiting a star that is about to go nova in an unexplored region on which the Romulans lay an unrecognised claim. The Enterprise is to speed to make contact with what Starfleet had dubbed Tin Man, and to extract it from the danger zone before any Romulans take notice. Their passenger turns out to be a Betazoid who has abnormal telepathic powers even for that species. Troi knew him when he was under treatment years before for the stresses caused by being totally exposed to the thoughts and feelings of everyone around you. His talent has made him The Federation's top expert on alien contact but the pain he finds in being around other humanoids makes him rude and withdrawn. Riker takes a particular dislike to him because a close friend died on a mission to contact an alien race with this same telepath. Through some miscalculation offense was given and the aliens attacked. Picard assigns Data, the resident expert in exo-anthropology, to work with the visitor. The telepath actually finds Data very soothing because he can detect nothing from him - a fact which is rather upsetting to Data since it seems to prove that he has feelings at all.

The Romulans have monitored the same transmissions that alerted Starfleet to Tin Man's presence but Picard is confident of arriving first because the Romulans have nothing fast enough to catch the Enterprise with its headstart. But as they arrive near the decaying stellar system a Romulan ship decloaks and warns them to stay away. The Enterprise is damaged enough to slow it as the other vessel streaks ahead to make contact. The betazoid is able to read the Romulan commander's mind even in the brief passage and reveals that another ship follows behind while this one used all resources on a one-way trip to beat the Enterprise to Tin Man. He also knows that the Romulans will destroy the alien ship/creature if they cannot persuade it to accompany them. They get no response from the creature but when the telepath emits a mental warning of danger, Tin Man emits a powerful force field that destroys the Romulans and damages the Enterprise. Picard is livid that his guest acted without any thought to the safety of his ship and does not trust him enough to beam him aboard the alien vessel. But there seems to be no choice about that and he is finally sent along with Data to make contact. Tin Man's story becomes clear to the betazoid as they explore the interior and find a sort of bridge. This creature was once one of thousands of its kind but it has not seen another of its species for a very long time. It lived in a symbiotic relationship with a crew that was killed in an accident, leaving the host to go on alone. In its despair and loneliness it has deliberately sought out this exploding star to end its existence. But Tin Man has found a purpose once again as it and the telepath find a home with each other. Tin Man flips Data and the crippled Enterprise clear of the explosion; the fate of the organic craft and its new crewman remain a mystery. Data seeks out Troi to deliver a message that her troubled friend had found a home at last, and realises that he too had felt the same feeling of belonging when he was returned to the Enterprise.

21) HOLLOW PURSUITS
Story by Sally Caves,
Directed by Cliff Bole

A SATIRIC episode featuring a prominent guest rôle for Dwight Schultz, who does much the same kind of transformation of characters that he performed as Murdoch on The A-Team, going from hapless foul-up to confident swashbuckler in his fantasies.

The premise is something unheard of in Captain Picard's command - an unsatisfactory crewman, Lt.Barclay, is the despair of the engineering section and has been dubbed "Broccoli" by Wesley behind his back. Geordi and Riker can't stand the fellow and want to have him transferred, but Picard refuses to give up on anyone in his command and orders Geordi to make Barclay his best friend if need be to get him into the Enterprise way of doing things. What Geordi discovers is, as the viewer has already experienced, Barclay copes with his discomfort by retreating to the holodeck and running programmes in which the Enterprise crew appear in different guises. In one, Barclay saunters into Ten Forward, manhandling Riker and coming on to a very receptive Troi. He has a similar fantasy of a therapy session with the counsellor, but his major fantasy involves a pastoral glade populated by such visions as Beverley Crusher in 17th century costume awaiting the pleasure of "Master" Barclay, Troi as "the Goddess Empathy" and a trio of musketeers composed of Picard, Data and Geordi who are doomed to eternally duelling unsuccessfully against the superior swordsmanship of Barclay. Geordi warns him that he is in danger of suffering from "hol-addiction" and recalls that he himself nearly fell in love there until he had the sense to switch it off (in **Booby Trap**).

All of this is played out against a backdrop of an unexplained and spreading system malfunction in engineering that no one can fathom. Barclay is assigned to help work on it, and when he disappears at a crucial moment Geordi is compelled to lead Riker and Troi on a search to the holodeck. Riker is outraged to encounter a short and buffoonish version of himself, but Troi argues that it is very creative and interesting as a way of understanding the poor fellow's problems - until they meet up with the Goddess! They are all nonplussed to finally locate Barclay asleep with his head in Beverly's lap. The system problem eventually threatens to destroy the ship and Barclay comes up with the key to averting disaster. The end, however, is quite ambiguous as to whether or not he is prepared to face up to normal life on the Enterprise and give up his holodeck alternatives.

Although handled in a comedic way, this episode at least shows someone can be less than well adjusted aboard the Enterprise and toys with the addictive potential of trading reality for the pleasing world of the holodeck, something which the more pessimistic among us might suspect would be a major problem for 24th century society.

NEXT ISSUE: The final 5 episodes of Season 3

FRONTIERS '90

OVER the May Day Bank Holiday Weekend of 4-7th May, Blackpool's Norbeck Castle Hotel played host to approximately 1000 'Star Trek' fans attending the bi-annual 'Maycon'. Boasting the impressive guest list of Mark Lenard (Sarek, amongst others), John deLancie (Q), and 'Next Generation' extra/boy next door Guy Vardaman, Frontiers was a roaring success.

MARK LENARD & JOHN DELANCIE

The guest panels (of which all three guests attended at least two) lasted an average 90 minutes, Mark Lenard over-running alarmingly on one occasion to the horror of the attendant committee member. John deLancie showed his sensitive understanding of the character that he portrays, although expressing a desire for Q to return to being a "heavy-weight" as opposed to the Puckish figure of his recent escapades. When confronted on a corridor by this awe-inspiring man, his sheer impressiveness reveals why he got the part of Q (buy **Encounter at Farpoint** and you'll see what I mean).

Following Mark Lenard's first panel, in which it was revealed the veteran Vulcan would be directing **Star Trek XXVIII**, and the number of Klingons it takes to screw a light bulb, was the first of two 90-minute autograph sessions, where it was made sure that everybody who wanted an autograph got one, and it was a sheer pleasure meeting 3 very generous artists.

If guest panels did not appeal, you could depart to one of the two video rooms, the first devoted entirely to **Next Generation**, the other showing a mix of original **Trek** and other telefantasy. There always appeared to be something happening in an obscure part of the hotel, and for the more energetic even a Klingon Hunt (!) was organised on Sunday afternoon.

What struck me most about the convention was the laid back attitude from everybody, much more relaxed than at a **Doctor Who** convention (shockingly, 'Doctorin' the TARDIS' got a round of applause at the disco, an event which was still well populated at 2.00am on Monday). Even the business meeting for centralised **Trek** fandom was well attended on Sunday afternoon, an argument against the DWAS' claim that their AGM would not have a viable position at PanoptiCon.

The weekend rounded off on Monday with an interesting panel by Guy Vardaman, who displayed an enviable inside knowledge of **Next Generation**, as well as showing an impressive special effects tape direct from Paramount, including the sequences from **Yesterday's Enterprise** of the Klingon battle. Before the tape commenced, Guy appealed to the audience that no copies were taken, as Paramount were now very edgy about letting things like this out of their possession. A rather high-handed and selfish attitude, I thought, as if made available legally I'm sure that fans would be willing to pay for such items as blooper tapes and the like.

The only major complaint I held with the convention was the squalid accommodation, something we are assured is going to be remedied next year, and as always the extortionate bar prices. Notwithstanding, my congratulations go to Gytha North, Alison Hopkins and the rest of the Frontiers crew. I hope to see them back for more with Frontiers '92.

MARK WRIGHT

IN * PRINT

I HAVE ENJOYED reading fan-produced magazines since that fateful day many years ago when Elizabeth Godfrey (the then editor of Target Books) sent me the address of The Doctor Who Fan Club and I discovered a whole new world of science fiction fandom.

I remember sending off to Keith Miller for his duplicated fanzines, and when I received them I wondered whether he had suddenly discovered the perfect job; getting paid for writing about my favourite TV show - **Doctor Who.** Of course, in time, I actually met Keith (a fellow citizen of Edinburgh) and I discovered that he actually edited his newsletter in his spare time and that he had a boring old job just like the rest of us to pay the rent!

When you compare these fanzines from the 70's to today's efforts, it is hard to believe they are produced with the same principle in mind - by fans for fans. Fanzines have come a long way in the 17-odd years that I have been involved in fandom. I must confess that in the earlier days, reading anything at all to do with my favourite TV programme was a source of great joy for me. Now years later, I have amassed quite a collection of books and fanzines on telefantasy, and it now takes something extra special to get me really excited. This is because I know a lot more now than I did then thanks to my collection, but to be honest I must confess to still eagerly awaiting my monthly fixes of DWB, CT and the rest and earnestly await the arrival of the postman each morning. Nothing has changed!

As some of you may know, for a number of years I edited Cosmic Masque, the Doctor Who Appreciation Society's own fan fiction periodical, so I know only too well how difficult editing a fanzine is. It looks easy, but believe me it isn't. I am therefore constantly amazed at the number of people who are able to put together a new fanzine four times a year (I never managed more than two a year!) and I'll take my hat off to anyone who can get a fanzine out every **month!** How on earth do they do it, and how do they maintain their enthusiasm? I appreciate all the hard work that goes into the production of any fanzine. It is very easy to criticise - it is much harder to do. I know that I wouldn't have the time, nor the patience, to produce something, anything, as good as the three fanzines I am about to review, so it is with this thought in mind that I look at three of the latest available from an SF bookshop near you...

THE FRAME (issue 14, £2.95, 32 pages - 8 in colour)

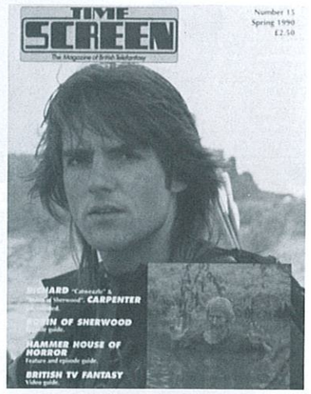
It's amazing to think that this publication is now at issue 14. One of the aims of the Frame was to produce a fanzine that was nice to look at, and this is certainly something that the editors have achieved. The photographs alone make this an issue worth buying. The paper is glossy and the photos reproduce very well indeed. I was disappointed though that they elected to use some of their colour pages for reproducing costume designs for Light and the Gatherer (from **Ghost Light** and **The Sunmakers** respectively) as I would have preferred to have seen more photographs reproduced in colour. My only real complaint about the photographic content was the number of photos of Light in this issue. Six different photographs of John Hallam was slightly excessive and most of these were in connection with the article 'Let there be Light' which was a collection of interviews weaved together as a story (as David Howe stated at Galaxicon it was because he wanted to do something different to the normal interview-type piece). Fair enough, but I couldn't really see the point of it when the one person that it was about wasn't even interviewed!

Much better altogether was the article 'Doctor Who Parodies'. The Frame can always be relied on to produce unusual articles, and this one is no exception, looking at all the send-ups of the programme in print and on television. I was particularly pleased to see a reprint of the comic-strip of my boyhood days, 'Doctor Who and his Time Clock', which was the earliest parody of the programme!

Gary Russell concludes his look at foreign versions of the **Doctor Who** novels and it is interesting to see the covers of the foreign translations - it makes you relieved that you speak English! The interview this issue is with Innes Lloyd, and it is nice to see the article looking at other parts of Innes' career besides his time with **Doctor Who** which was discussed fleetingly. Christine Rawlins - in charge of costumes for Jon Pertwee's first season - gives her thoughts on the programme then and when she returned for **The Sunmakers.** 'It Was a Doc and Stormy Night' - a reply to a previous article in issue 12 - I found to be the least interesting part of the magazine, but overall a very good issue.

David Howe, Mark Stammers and Stephen James Walker have got a fanzine here that doesn't really date and one that you can go back to and read again and again. Or just look at the photographs...

TIME SCREEN (issue 15, £2.50, 40 pages - 2 in colour)



Subtitled 'The Magazine of British Telefantasy', Time Screen has a fairly irregular schedule which for me is its only real drawback. Like The Frame it has quite a long shelf life as it doesn't feature news but is more concerned with tele-fantasy past rather than future, and I always ensure that I set aside quite a few hours to get through it all.

There is always at least one series featured in each issue of Time Screen that I have been waiting for ages to read about, and for me this issue was really worth getting for the excellent article and episode guide on **The Freewheelers** (which I didn't start watching seriously until Wendy Padbury joined the cast!). I was delighted to hear that the Children's Channel on SKY were showing **Freewheelers** again after all these years, but very disappointed to hear that only the last three seasons survive, bar one episode surviving from the show's early days. The photos accompanying the article and episode guide are interesting, but not quite as well produced as the ones in The Frame. However, where Time Screen really scores is in its text. The articles are all very well written, and with Andrew Pixley involved in its production you can rest assured there are few, if any, errors.

The Readers Poll (wonder of they got the idea from **DWB**?) reveals that 35% of Time Screen's readers buy **DWB** (as opposed to 32% for Starburst, 27% for TV Zone and 16% for the Frame) whereas 51% of them read DWM! **Doctor Who** emerges as the favourite TV fantasy show of Time Screen's readers with 55%, followed by **The Avengers** with 31%, **The Prisoner** at 25% and **Blake's 7** at 21%, which is very revealing for a magazine which doesn't favour any one series - the only criteria being that it is British.

A long and interesting interview with Richard Carpenter is next, and as he was responsible for some of the most entertaining telefantasy series (i.e. **Robin of Sherwood, Ghosts of Motley Hall** and **Catweazle**), its inclusion is well justified.

There then follows an episode guide to **Robin of Sherwood** which I found rather a waste of space since it appears in the TV Encyclopedia of Adventure among other sources. However it does allow Time Screen to print some interesting photos from the series. Interesting is the word which also sums up their article on Hammer House of Horror which contains stacks of information on the three TV series and dozens of films, which will surely whet your appetite for the new series to be made on the history of Hammer Films. It is completed with the now seemingly obligatory episode guide to the 80's TV series.

The issue is rounded-up with a comprehensive guide to British telefantasy video releases, a useful checklist though one which will hopefully become out of date very quickly as more and more videos based on old TV fantasy programmes become available.

Issue 15 of Time Screen, then, is up to its usual high standard covering aspects from both old and new areas of TV fantasy. While I would personally prefer them to concentrate on more obscure programmes, it is probably the more 'modern' ones which sell the magazine to the bulk of its readers. If you enjoy DWB, you'll like Time Screen.

CENTURY 21 (issue 1, £2.95, 40 pages, 4 in colour)

In the beginning there was SIG, the magazine all about the many worlds of Gerry Anderson. From this magazine grew Fanderson, the fan club for fans of **Supercar, Stingray, UFO, Thunderbirds, Space 1999, Captain Scarlet, Joe 90,** etc., which in time broke away from SIG as the latter's production became more and more arduous. The publisher of SIG, Dave Nightingale, more recently began producing Action 21, a collection of reprints from the late lamented TV21, with each issue containing a mixture of strips including **Fireball, Stingray** and **Thunderbirds.** Dave recently announced that he could no longer afford to publish Action 21, and that SIG too had folded, but promised in time to produce a new fanzine for the fans of Anderson.

Century 21 was published to coincide with this year's Fanderson convention and I was delighted on picking up the Summer 1990 issue. However, on putting it down I must confess that I was slightly disappointed about the whole exercise. SIG always took me quite a while to read through while Action 21 took less time but I was always interested in at least one of the comic-strips featured. After reading the first five pages of Century 21 I found that there wasn't all that much left - in the remaining 35 pages - for me to read. Now, Century 21 is not a disaster by any means, and first issues are never usually the best indications of a magazine's true worth (never really finding their feet until at least the fifth issue).

It is certainly a well-produced magazine, though, printed on glossy paper and its reproduction of photographs alone making the magazine worth buying, and as a fan of **UFO** I was delighted to see a large number of new stills from the series, but I would have preferred to have seen them on a couple of pages along the lines of **The Mind Robber** spread in The Frame. Instead we were subjected to yet another ancient episode guide - no fewer than 12 pages which I thought was a bit excessive, with little information contained within it that I didn't already know. I also disliked the way that the guide was broken up with the **Thunderbirds** strip reprint appearing in the middle of it, and it further being broken up by the intrusion of adverts. As a pullout section in the middle would have been far more preferable.

As mentioned, another 12 pages were taken up with a reprint of one of the **Thunderbirds** stories from TV21, the first two pages of which were printed in colour. While I can understand Dave being reluctant to start a story and not being able to finish it in the same issue, 12 pages out of 40 is still far too many.

A reprint from Meccano magazine of the 60's concerning **Captain Scarlet** takes up another 3 pages, though this is fairly interesting, as is the article concerning the Kingsbury Fab One pewter replica.

For me, though, the most absorbing pages were the editorials and the letter from Gerry Anderson himself wherein he mentions a possible new series! The Newsdesk also contains a "first" - advance information about Channel 5 videos, plus a look at various Anderson mentions in the press over the past 18 months.

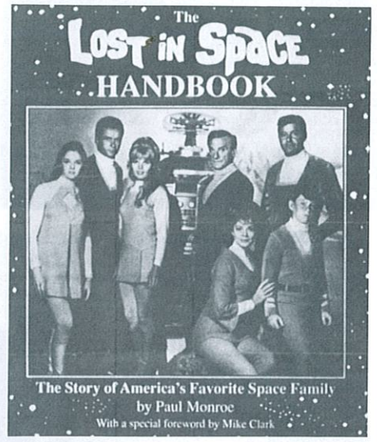
To conclude, I have to say that while Century 21 shows promise, its first issue was not as good as SIG. I missed the letters page, I missed the interviews, indeed, I missed the entire 'feel' of the old magazine, despite the glossier and more professional approach of its successor which depends rather too much on reprints for its own good, not to mention the space given over to advertisements for Engale Marketing which tends to date the issue too quickly for my liking.

I hope people like me who were disappointed with this first outing will give Century 21 another chance. It's been a long time since a new Anderson fanzine was launched and it deserves time to find its feet. I hope the next issue with its planned interview and hopefully more original articles will set the pace for what I hope is a long-running magazine.

THE FRAME#14 available via ad this issue...
TIME SCREEN#15 available from: 574 Manchester Road, Stocksbridge, Sheffield S30 5DX...
CENTURY 21 available from: Engale Marketing, 332 Lytham Road, Blackpool, Lancs FY4 1DW

Reviewed by IAN McLACHLAN

THE LOST IN SPACE HANDBOOK - The Story of America's Favourite Space Family
by Paul Monroe



Published by Alpha Control Press, 154 pages, UK price: £10 (approximately).

The general availability of high quality printing and binding to format any set of documents run up on the average word processor means that, these days, it is easier and easier to get your own book published in limited quantities. And that, I suspect, is how this little tome - and others such as the very handy 'The Doctor Who Magazine Index' - has come about. Like **The Wild, Wild West - The Series,** it's written by a fan who clearly loves the show, and is not bound by the limitations of a major publishing house who all too often delete the detail that the fans desire - as many of Boxtree's authors have found to their cost.

On first seeing this book on the shelves of Sheffield Space Centre with its two colour cover, titleless spine and priceless sleeve, I assumed it to be another rehash of the highly variable 'Files' series. But no, on flicking through this book I found several items which were of immediate interest and which I hadn't seen elsewhere - which ensured the proprietor a swift sale!

It's probably best now if I give a description of this reference work. It's a large format and typeset affair with lots of photos. Many of these are taken off TV screens and some have heavy ghosting. The other stills are printed very well though and reproduction is vastly superior to John Peel's book. Also the off-screen shots are often unique bits and pieces not shown in the Channel 4 transmissions, such as the **"Lost in Space** in Color" captions for the last two seasons, the "Sorry! To be continued 2 weeks from tonight. Same Time. Same Channel" when the original transmissions were pre-empted, mid-season, and also the unique "Back in a Minute - Don't Go Away" slide from the episode **Target Earth.**

Chapter 1 concerns the setting up of the show and explodes some of the myths about its connection to the comic book given by Peel in his work. This then leads nicely into Chapter 2 which concerns the unscreened pilot episode, **No Place to Hide.** This has off-screen shots of the opening credits and other missing scenes (such as the two aliens in the unresolved cliffhanger), plus a full breakdown of the action showing how footage was transferred - with dubbing changes - into the first five first season episodes.

Chapter 3 chronicles the changes then made to the pilot to turn it into a series, notably the casting of Jonathan Harris as Dr.Smith and also the creation of the Robot, which is illustrated complete with design sketches. This follows onto Chapter 4 which covers Season One.

Each episode has writer, director, guest cast, production number and airdate information. The synopses are short and to the point, and it is here where John Peel's book scores, as the plots are given in more detail by the 'Files'. However, John's tecnnical notes on each episode are poor in comparison to Paul's. John tends to point out scientific implausibilities in the scripts. Paul opts to look at production techniques and, in particular, re-use of props or footage - such as the umpteen times the shot of Hapgood's ship departing in **Welcome Stranger** turns up - as well as working titles and script amendments. The synopses in this book also quote all the opening narration in the third season which, in all but one case, was cut by Channel 4.

Chapters 5 and 6 cover the second and third seasons accordingly, with a couple of pages of text setting the scene behind format changes, and then straight into the episode guide. Chapter 7 outlines what happened to the stars and props after the show, including information on both Bill Mumy's proposed film and the abortive animated pilot episode of 1973.

From the very detailed technical notes about pieces of hardware being modified and the reuse of props, it has been clear that one of Paul's great loves in the show is the gadgets and machines. Thus Chapter 8 consists of mainly off-screen stills of nearly all the Jupiter 2's hardware, including Maureen's automatic sonic washer. Chapter 9 is also fun since (in a move clearly borrowed from Eisner's 'The Official Batbook') it lists all the insults hurled at the Robot over the years, including "Brutish Product of the Mineral World" and "Sorry Specimen of Computer-hood"...

The Appendices at the back give production crew, production order, transmission dates and - most interestingly - the percentage ratings that the show grabbed the CBS whilst on air over three years, although since this also covers the summer a list of repeat networkings would have been useful (but this can be found in the Starlog Episode Guide Book for those who are interested).

The book is not absolutely complete as the ultimate reference work (missing subtle connections to other Alien shows such as the Whale interior and Flying Sub entrance from **Voyage to the Bottom of the Sea,** both of which pop up in season one), but does come very close! It is certainly a worthy addition to the episode guide bookshelf, alongside the combination volume of John Peel files.

ANDREW PIXLEY

PETER GRIMWADE

OBITUARY

WITH THE UNTIMELY DEATH of Peter Grimwade at the age of 47, British television has not only lost a talented director but also a writer who grew and developed with each script he wrote. It is not only sad that Peter died so young, but that he was never allowed to fully demonstrate his talent and skill as a director.

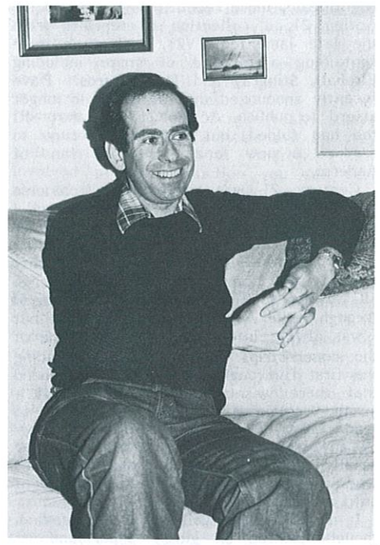
The majority of people who read this will be more than aware of the excellent directorial work Peter did on 'Doctor Who'. Whether the scripts were good, bad, or as with 'Earthshock' impossibly complex for the amount of production time allocated, Peter always brought the same enthusiasm, energy and imagination to his work. As a writer for the show his scripts contained originality. If the plots of his stories ever seemed a little distorted or lumpen, then this was often due to programme demands made by the producer. Introducing a new character, using the Master or whatever are very difficult factors to weave seamlessly into a story, however skilled or experienced the writer may be.

Since leaving television, Peter had made his living writing and directing industrial videos. Although successful, he always missed the special edge which only comes with the production of drama.

It was odd that Peter often displayed a diffident face to the world, as the inner man bubbled and churned with a passionate strength. He loved Greece, music and good food - he was himself an excellent cook. With the same energy he enjoyed life, he fought against his two bouts of cancer. During his final illness he showed amazing courage and fortitude.

I had the pleasure of knowing Peter for nine years. Our relationship was not always an easy one, but his friendship is something I shall miss very much.

ERIC SAWARD, 08-06-90



THE FINAL INTERVIEW

TB: Peter, may I firstly thank you for agreeing to do this interview. Can we start by going back to your early years and your education ?

PG: I was educated in Cornwall and after leaving school I went to the University of Wells, after which I did a post-graduate course in Bristol studying drama. As a result I got a traineeship with the BBC in Bristol. After a short stay there I moved up to London to be a trainee film editor and from then on worked my way up through the BBC.

How has working in television changed since when you first started ?

It really is quite different these days, I suppose, due to deregulation and technology - I mean, **anyone** can own a video camera today! When I first started there was the BBC and ITV as well, but being brought up in Cornwall we couldn't get ITV. It was very difficult to get into our business and the BBC was very much a mecca which people - who wanted to get into this media - strived to attain. I remember people trying to get into television in many different ways. In my day the classic way into broadcasting was still through sound radio. The majority of people went into the BBC as studio managers, and from there they either gravitated to greater things in radio, or they went across to television.

BBC Radio turned me down as a studio manager. I don't know why - perhaps they thought I was too television orientated ? There was, as I recall, a certain feeling at that time in the BBC that they resented the fact that people tended to use radio as a stepping stone into television. Although I didn't make it as a studio manager, I did make it as a trainee editor which is in fact higher paid by far!

Is a writer for radio deemed automatically suitable for television ?

Yes. I don't think there is much of a fundamental difference, although you do use a slightly different technique for radio. In fact, I think radio is great because you can go anywhere in the world and do what you like and not worry about location and filming costs. Your budget just depends on how many actors you use and that's about it really.

The main reason for most writers not being just radio writers is that the money compared to television is poor - unless you are on the team of The Archers!

Is writing for television or any medium a compromise ?

Yes, I suppose it is, in terms of what your original ideas were to what you see on the screen. Very often I see my work on the screen all buggered up, but that's a fact of life!

Could you give us examples of such work ?

Well, I think that would be a bit invidious to do because one is then slagging off an awful lot of people!

You mentioned earlier the deregulation of television. Do you think this will affect the standard of writing on British television ?

It depends entirely on how the Broadcasting Bill is interpreted, but no, I don't think standards will fall. I mean, look at our newspapers. Just because we have a rag like The Sun doesn't mean to suggest that there are not quality papers around, because we all know that there are!

You have been associated with 'Doctor Who' off and on as a production assistant through the 70's before becoming a fully-fledged director by Tom Baker's final season, beginning with 'Full Circle' by Andrew Smith. What do you remember about this story ?

Well, not an awful lot, really! It was quite fun to do. It was Chris Bidmead who commissioned Andrew Smith and I think he was very brave to do so. Chris is very untypical of most story editors who, on the whole, like a quiet life and play safe, and Chris doesn't like to play safe and lives to strive for new ideas. In commissioning Smith he also took on an awful lot of work involving rewriting and reshaping of the script.

Do you think the story came out well on screen ?

Yes, but it could easily not have done! A lot of the work had already been done by Chris but I did find that I had to put a lot of hard work into it too.

You also directed the last story of the 18th season which was also Tom Baker's finalé, 'Logopolis', and as such - after seven years in the rôle - was very much a landmark story. Was this a sad story to work on ?

Yes it was. I remember that this story had great scope, and also a very ambitious storyline which I had to come to grips with! All of us involved on this story felt an underlying element of sadness throughout.

Am I correct, then, in assuming Tom Baker was your favourite Doctor ?

Oh yes, absolutely! I didn't really get to know any of the others, except Pat Troughton who I worked with after he left **Doctor Who**. In fact, it was during one of those periods that there was a change of Doctor and I remember Pat being quite interested in returning to the show. I remember him saying in the BBC bar, "Ah, Pertwee is going now, I wonder if they will come back to me and see if I'll like to do it again ?" I think he was quite upset that they didn't come back to him and signed up Tom Baker.

Would it be true to say that Tom Baker was as much the Doctor in real life as he was on set ?

Well, it would be true to say that Tom Baker and **Doctor Who** are almost the same thing!

Was it Tom's decision to leave the programme ?

I don't really know. I think maybe Tom had had enough by then. Whether he was nudged a little bit, who's to say ? I think BBC producers are quite often frightened by very charismatic actors, so perhaps the feeling on John Nathan-Turner's part was that life would be so much easier if Tom was to leave.

Do you think, perhaps, that Tom was becoming a touch too proprietorial towards the end ?

Oh yes! He really pushed his ideas forward, which was one of the lovely things about working with him. I remember Tom as a mass of energy, just like sitting next to a volcano.

During your time on the show did you experience the so-called "family atmosphere" ?

No, not really!

The next story you directed was during Peter Davison's first season, 'Kinda'. What did you make of this very complex script ?

I enjoyed it and found it interesting. I was very worried during the production that the Doctor was not the central figure, but that he was within a story that was a story in its own right. But that apart it was a great story to work on.

Would you like to have been invited to do the sequel, 'Snakedance' ?

No, I don't think so!

To date your most recent story as director was 'Earthshock', again in Davison's first season, which was quite a blockbuster.

Earthshock was extremely enjoyable to direct, albeit very, very complex. Getting a rhythm and continuity through those very short sequences was so complex that wherever possible I used sound effects during the run through so that the actors knew what the short sequences sounded like on the finished take. I seem to remember a huge din while we ran through the first bits of the plot!

During episode four, the shock really did hit home with the death of Adric. Were you happy with the way the story ended with the silently rolling credits ?

Oh yes, I was very happy in fact with the way the entire programme turned out! The danger with programmes that have a lot of action in them is that death can be trivialised, but this was not the case with **Earthshock**. Adric's death was, in fact, a very positive thing, because as a result the Earth was saved from the Cyber-freighter crashing into it!

You returned for the very next story, 'Time-Flight', but this time as the writer. Not many people seemed to like this story very much, with some even commenting that the sets moved more than the actors. What would you say to that ?

Well, hum...I think **Time-Flight** turned out very substandard, quite why I don't really know. That's just one of those things.

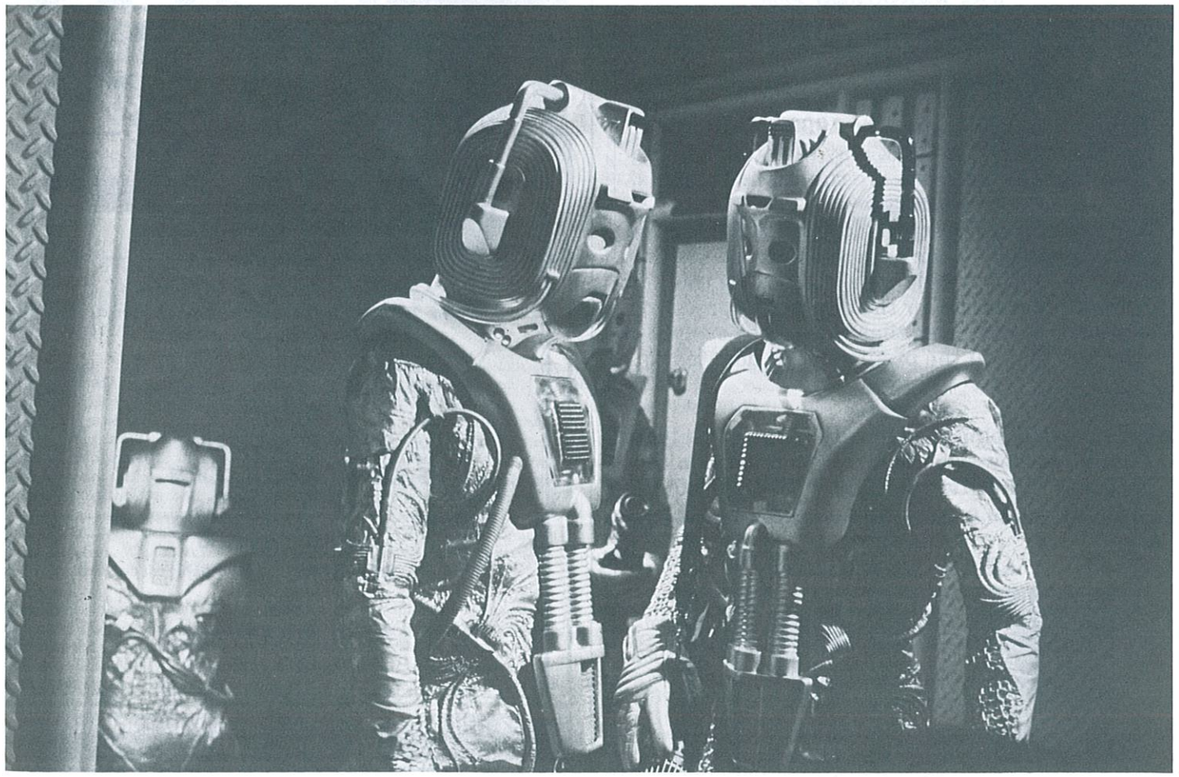
Was there any doubt that Tegan would be returning after this story as the rather poignant ending saw her deposited at Heathrow ?

By that stage, yes it was known that she would return during the next season. Getting left behind at Heathrow was just a very Hollywood style cliffhanger. Quite effective, wasn't it ?

'Mawdryn Undead' in the following season was your next script and saw the return of the Brigadier(s). Were you keen to feature elements from the Doctor's past in your stories ?

In fact the Brigadier wasn't the first candidate for a return visit. I was hoping for Ian Chesterton, one of the original companions, hence the boys' school setting, but at the time Nick was the only one free for filming. And yes, I am very keen to bring back people from the past. I mean, there is such a vast wealth of talent to draw upon.

Your next script was one of my favourite



stories of the 21st season, 'Planet of Fire', which was filmed in Lanzarote. Was it really necessary, though, to spend all that money on location?
Absolutely bloody not!! I think it was just an excuse for the producer to take his team on a gang bang and a nice holiday!

Did you get to go with them (on holiday)?
You bet I didn't, but then again, I have no great desire to go there in any case. I think it could quite easily have been filmed somewhere in England, quite where I don't really know, but I'm sure something could have been worked out.

Do you think 'Planet of Fire' worked well on screen, considering all the money that was spent on it?
Nope! Not at all, and it's as simple as that! You don't just commission a story and set it in Lanzarote just because you want a bloody holiday! That just doesn't make good economic sense. But there you are!

What happened to you after 'Planet of Fire' as this, to date, was the last story you were involved with? Had you had enough of the programme by then?
Well, I did submit one more script after Planet of Fire, but it was deemed too expensive to realise! But at least I didn't set it in bloody Lanzarote! When the script was turned down I decided to look to the future away from Doctor Who and to do different work.

Peter Grimwade, thank you very much.

INTERVIEW CONDUCTED ON
SATURDAY, 24th MARCH 1990
BY TIM BIRCHILL

PHOTOS

(Page 14) Peter Grimwade in the mid-80's (copyright Marvel/DWM)
Full Circle: The end of episode one which first demonstrated his unique directorial skills
Earthshock: His finest hour, yet Nathan-Turner dropped him as a director
(Above) On location with **The Daemons** in 1971 (Peter is on the left wearing the parka jacket and white polo-neck sweater)

SADLY Peter Grimwade died 7½ weeks after this interview. Due to the short amount of time available, the interview was to have been continued at a later date, where such topics as Peter's work as production assistant in the 70's, the creation of Turlough, the infamous 'Mawdryn Undead' continuity blunder, his return as director for 'Warhead'(the strike-hit Dalek story which was to have ended Season 20, the tribulations which surrounded his switch from director to writer, the reasoning behind his ITV play 'The Come-uppance of Captain Katt' (a satirical dig at a certain notorious BBC producer) amongst other topics would have been discussed. Unfortunately for us his accounts must remain unanswered, but someone, somewhere, will be able to continue to sleep soundly at night...

'DOCTOR WHO' CREDITS:

(As Production Manager)

Spearhead from Space	*1969*
(Originally commissioned in this capacity but subsequently uncredited when BBC strike forced story to be filmed entirely on location)	
The Daemons	*1971*
Robot	*1974*
Pyramids of Mars	*1975*
The Robots of Death	*1976*
Horror of Fang Rock	*1977*
(As Director)	
Full Circle	*1980*
Logopolis	*1980*
Kinda	*1981*
Earthshock	*1981*
(As Writer)	
Time-Flight	*1981*
Mawdryn Undead	*1982*
Planet of Fire	*1983*

(Dates given denote the year in which the production commenced filming)

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NO LONGER A MONOPOLY...

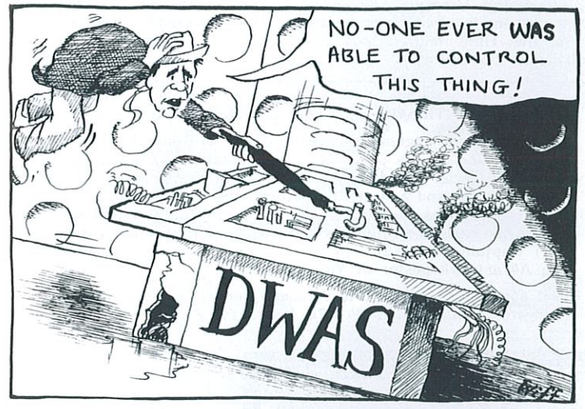
'DOCTOR WHO APPRECIATION SOCIETY' CO-ORDINATOR CRAIG HINTON EXAMINES THE ALARMING GROWTH OF THE ACCESSIBILITY OF 'DOCTOR WHO' TO ITS FANDOM SINCE 1983, AND EXPLAINS HOW THE 'DWAS' CAN STILL HAVE A ROLE...

Fifteen years ago, a group of like-minded individuals gathered together and formed an association for the mutual appreciation of the BBC television series DOCTOR WHO. Not surprisingly, they called it the DOCTOR WHO Appreciation Society, or DWAS for short. Before long, the DWAS achieved official recognition from Phillip Hinchcliffe, forging a link with the Production Office that exists to this day. To be a 'real' DOCTOR WHO fan, you had to be a member of DWAS. The only conventions were the DWAS Panopticons, Socials and Interfaces. *TARDIS* was the flagship fanzine, the best of breed. *Celestial Toyroom* contained all the news that was news - first. But that was then, and this is now...

When I became Co-ordinator, one of the first things I made clear was that the DWAS 'no longer has a monopoly on fandom'. One of the greatest errors that the Society made was to become complacent. Because the DWAS was the 'official' fan club, it had been assumed that we had the 'divine right of Kings' to rule, unchallenged, forever. Oh how wrong we were...

Fandom between 1975 and 1983 remained pretty static. Although the amount of 'proper' merchandise was increasing exponentially, the home-grown wares of fandom stayed as was: A5, photocopied fanzines, predominantly cliquey, bubbling over with enthusiasm. Some praised the programme, some condemned it, but all were fired with the spirit of having fun. Then something unique happened...

In 1983, DOCTOR WHO celebrated its 20th Anniversary. And apart from THE FIVE DOCTORS, the great event of the year was undoubtedly the Longleat Convention. Badly organized and over-attended, the convention sent a tidal wave through both the BBC and fandom. In keeping with Thatcher's view of Britain, the word went out: there was money to be made from DOCTOR WHO.



From 1983, the whole nature of fandom metamorphosed. The A5 fanzines such as *Skaro, Frontier Worlds* and *Shada* burst into the world of high production values, before falling before the onslaught of the new breed: the glossies.

To be a 'proper' fanzine in the late 80's, you had to be typeset, A4, full colour, on glossy paper, and - most importantly of all - available through science fiction bookshops such as Andromeda or Forbidden Planet. As the glossies grew in strength and numbers, the old A5 fanzines fell by the wayside. By the end of the eighties, the glossies were as good, if not better, than the so-called 'official' magazines such as *Starburst* or *DWM*. While I am all in favour of the glossies, I cannot help but mourn the loss of the jolly, cliquey A5 'zines that used to adorn the advert columns of *Celestial Toyroom*. As a consequence of the rise of the glossy, the DWAS publications began to look slightly tacky. However worthy the content of *CT* or *TARDIS*, the lack of high production values drew adverse - and often unwarranted - criticism. What most people forgot was that the DWAS publications were costing less than half the glossies to buy...

When I joined the DWAS in 1982, the Society had a virtual monopoly on conventions. Using our 'official' status, we were able to get the cream of guests from the series past and present to entertain us. But the early eighties also saw the rise and promotion of DOCTOR WHO across the water, in the States. As the first few US conventions were held, the grapevine soon passed back a clear message. 'The Americans pay big money.'

The planned DWAS convention in November 1983 was cancelled. Why? Well, no-one but no-one from the series was in the UK. Where were they? Guess...

There was no way that the DWAS could afford to pay the near-astronomical fees that our American cousins were offering. I intend no criticism of the actors: it's their job. But it changed the face of British conventions - forever.

Very soon after that, other British conventions began to spring up, unrelated to the DWAS. Some were good, others atrocious, but the convention scene opened up to all. And as the guests realised that groups other than the DWAS could organise conventions, the Society lost its advantage. The DWASocials and Interfaces (small, one-day events) dried up, leaving only Panopticon. But I still maintain that Panopticon is the cream of British conventions. Panopticon '90, in Coventry in October, should prove to be as popular as the last event in 1988. But the proof will come on the day. All of us are doing all we can to ensure two days of top-quality entertainment.

But what of fandom as a concept? Has that changed? In the science fiction world, DOCTOR WHO fans are (or were...) in the rare position of being fans of a programme still in existence. Unlike BLAKE'S SEVEN or (Classic) TREK fans, we had a living, breathing programme to appreciate. It is interesting to note the excitement in STAR TREK circles with the phoenix-like rebirth of the programme: TREK fandom had evolved into a world of home-made fiction, leading to the involvement of fans in the production of 'proper' STAR TREK books. With the re-appearance of the series, the Trekkers are moving back to a more DOCTOR WHO-like appreciation. On the other hand, with the possible loss of DOCTOR WHO for the foreseeable future, DOCTOR WHO fans are going to find themselves following the Trekkers' lead...

With no news of a new series, fans are beginning to examine the series' history with a depth and scope never before imagined. With BSB seeing DOCTOR WHO as one of the jewels in their crown, and BBC Enterprise's frequent video releases, the programme's past is more available than ever before. I remember the days when a copy of THE MIND ROBBER was like gold-dust. Never could I have forseen a time when I could wander into W H Smiths and *buy* one!

The TREK-like concept of fiction is still rather a hot potato. The frequent and varied TREK spin-off books demonstrate that TREKdom is rich in real talent. 'Amateurs' stand shoulder to shoulder with 'real' authors such as Vonda McIntyre and Greg Bear. But what about DOCTOR WHO? With W H Allen just about to run out of 'proper' stories to novelize, the obvious answer would be to begin a series of spin-offs. The fiction produced for the many fanzines around shows a seam of talent in DOCTOR WHO fandom every bit as deep and rich as in TREKdom. So what do W H Allen and the Production Office decide? ONLY McCoy stories, ONLY post Season 26... The idea of books set on Gallifrey of the Dark Times, or early Mondas, has been ruled out. Maybe if DOCTOR WHO doesn't come back we will eventually follow our compatriot's lead. But it shouldn't be like that...

Fandom must change. I believe that there will always be the need for organized bodies within fandom: but, as I have said, the DWAS does not have a monopoly. STAR TREK and BLAKE'S SEVEN fandoms demonstrate that more than one 'major' fan body can coexist to the mutual good: it is a naive folly to expect that one organization can offer fandom *everything*. What the DWAS is striving for is to be best of breed. We have links with other bodies such as IDWN (The International DOCTOR WHO Network) and the Whonatics, both of whom offer different but complementary outlooks on fandom. With the future of the series in doubt, the time has come for fandom to unite, rather than tear itself apart with divisions.

So what does the DWAS offer? Well, for £10 you get a year's subscription to *Celestial Toyroom*, the DWAS newsletter. Like *DWB*, we too have a very short production cycle, which allows us to be as up to date as possible with news and information. It also features regular opportunities to buy DOCTOR WHO merchandise at reduced prices.

The DWAS also has a network of local groups, regionally based gatherings of fans who share an interest in DOCTOR WHO. This network is currently being revamped to enable the DWAS to offer the local groups the best possible service.

The Society exists for the appreciation of our favourite television programme, and as a means of meeting fellow fans. Even after fifteen years we are still going strong with approximately 1500 members.

If you are interested in joining the DWAS, send an SAE to:

DWAS Membership
PO Box 64
Wokingham
Berkshire
RG11 4YW

For the present, the future of DOCTOR WHO lies in its past. We must ensure that fandom reacts and evolves. Only through unified, coexistent fandom can we be certain that DOCTOR WHO will never be forgotten.

FILM STILL GO...PROBABLY...POSSIBLY...

FANDOM has erupted into apathy at the latest news concerning the long-promised Doctor Who movie.

Fresh developments came at the Cannes Film Festival, where it was revealed that Coast to Coast had abandoned the project following revelations that they did not actually exist, and were simply figments of John Freeman's imagination. The project has now passed into the hands of a British movie company, Twentieth Century Glitz.

UP-MARKET

Speaking from his luxury yacht, the company's managing director, Mr.S.Glitz promised, "This'll be the sci-fi epic to end all sci-fi epics! Would I lie t'you guv ? The budget is currently set at $500,000,000. All finance is now in place, subject only t'Dibber gettin' the gelignite an' the alarms not goin' off. We will be filmin' at Stonehenge, Washington D.C., Lanzarote, Sydney Opera House an' anywhere else I can fink of that sounds glam an' up-market. We 'ave a triffic script by those classic Who authors Pip 'n' Jane Thesaurus of Ruislip, an' Steve Spielberg will def'nitely be directin', unless Rocky Morton an' Annabel Thingy do it...or Bob Clark..."

Unfortunately Mr.Glitz had to rush off with a police escort at this point, but we managed to talk to him again at his office in the cell block of Cannes Police Station. He told us, "I never nicked the yacht, I just borrowed it. What ? Oh, you ain't the filth, then ? Movie ? Wot movie ? Oh...that movie. Yeah, well, Kenneth Branaugh will play the Doctor, Marlon Brando will be the villain, and the multi-talented Miss Sadie Whiplash Latex-Dungeons will be the villainess, the companion or whatever it takes to keep 'er 'appy."

IN SAFE HANDS...

Pre-production is already underway at Mr.Glitz's headquarters, above the Greasy Spoon Cafe, Soho. Over seven hundred monsters will feature in the film, and principle photography will begin "Sometime, somewhere, sooner or later," said Mr.Glitz. "The Doctor will've bin announced by the time you read this, cross my 'eart, if it ain't true may I be lumbered wiv Bonnie Langford for the rest of me natural."

With Twentieth Century Glitz's impressive track record, including such genre classics as Revenge of the Zombie Sex Fiends, Social Workers from Hell, It Came from Outer Hendon and I Married The Controller of BBC1, it looks like the movie is at last in safe hands and there's an exciting time ahead for Doctor Who fans.

Tim Munro

PROTEUS

Out now! **Proteus Two**, the second issue of a 32-page magazine from the **Private Who** stable. Contents include:

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FRONTIOS#4 - A Dalek Special, OUT NOW!

Including all the regular features: Indepth S15 part 2, Newsdesk, the review pages and the dramatic conclusion of our fiction serial Timelock starring the 1st Doctor, Ian, Barbara, Susan and a host of familiar foes!!

Plus we look at Davros in Scientist or Psycopath ? and we feature an exclusive interview with Richard K. Franklin, alias UNIT Captain Mike Yates in part one of Franklin Talks and a free A4 artwork poster of Victoria!! (B/W).

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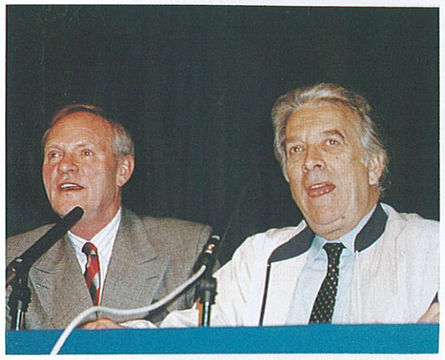
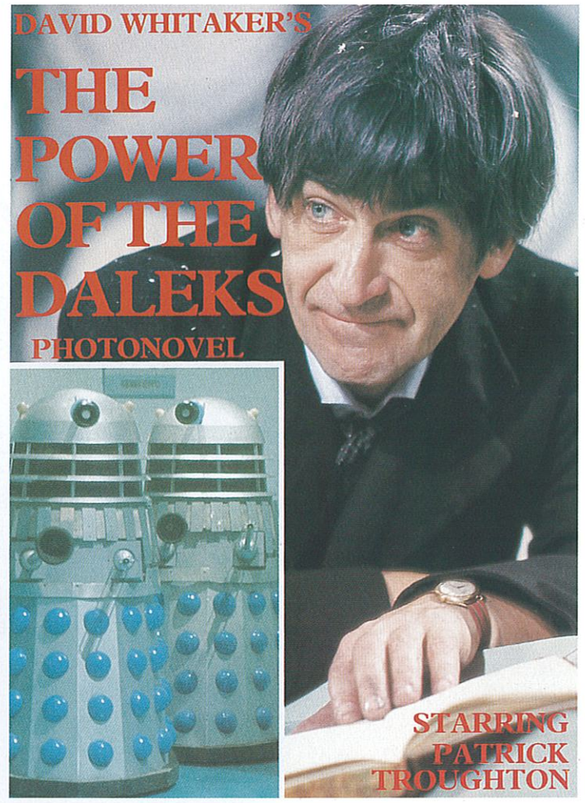
GALAXICON

GLASGOW played host, in late May, to a 'Doctor Who' event which saw a few notable coups. New Target artist Pete Wallbank (above) premièred his outstanding portfolio of Who art which promptly earned him on the spot commissions from DWM and The Frame.



With Nick Courtney as the main guest on the Saturday, Sunday picked up with the convention debut of the eminent world-class actor Julian ('The Crusades', 'City of Death') Glover who so enjoyed the experience that he has promised to return for next year's event! Sylvester McCoy ended the event in his usual inimitable style, but was unable to provide any news on the series' future except to say he is unlikely to be a part of it. "Anyway", he said, "I'm always the second to last person to know - then I tell Sophie!"

DAVID WHITAKER'S
THE POWER OF THE DALEKS
PHOTONOVEL



The Doctor moves forward to address the crowd:
Yes, it will end the colony's problems, because it will *end the colony!*
As though to nullify what the Doctor has said, the Dalek grates:
I am your servant.
The effect in the room is one of thunderstruck amazement.
LESTERSON: It spoke! Janley, did you hear that! It can actually *talk!*
DOCTOR: It can do many things, Lesterson. But the thing it does most efficiently is exterminate human beings. Destroys them without mercy, without conscience. *Destroys them.* Do you hear me? *Destroys them.*
The Doctor shouts to try to drown the chanting Dalek but the Dalek raises its voice to a crescendo as it continually repeats:
I AM YOUR SERVANT, I AM YOUR SERVANT, I AM YOUR SERVANT

D W B is pleased to announce the publication of a reprinting of THE POWER OF THE DALEKS PHOTONOVEL, the 1987 special widely acclaimed as the finest work to emerge from Who fandom.

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